

ASIAN LABOR ACTIVIST CONDEMNS SHOE SWEATSHOPS • PAGE 5



CHRISTIAN MENA

MARACUJAH MEMBER GETS BIG L.A. BREAK

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CHESS MASTER FLIPS OUT
IBM SCORES BIG COUP WITH DEEP BLUE

Home Page by Roy Fisher and Jeff Barnum • Page 10

ROBIN WILLIAMS
COMIC GENIUS RANTS ABOUT FATHER'S DAY

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KAOS

is imminent.

JUNE '97 WEST EDMONTON MALL



FINDER

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An Indonesian labor organizer, fired by an angry Asian Nike subcontractor, spoke to over 300 Alberta Federation of Labour delegates last week. The AFL has stepped up its campaign to promote awareness of Nike's Asian labor practices.

Page 12 • Games

It's the fantasy card game that's sweeping the globe. It's *Magic: The Gathering* and this weekend Edmontonians will have the chance to go to the National Finals.

Page 14 • Music

The Saw Doctors are absolutely huge in their native Ireland—they're a fixture on the Emerald Isle's Top-10 charts. But the band, whose roots are as firmly entrenched in rock 'n' roll as they are in Celtic rhythms, is still struggling for recognition in North America

Page 15 • Cover

Christian Mena is best known for fronting local Latin dancemeisters iMaracujah! But the local lad may be Edmonton's latest international sensation, as he's just signed on to star in the American production of *Rent*.

Page 21 • Arts

Studio Theatre students are ready to stage *Amadeus*, from the same script that won Academy Awards.

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L'Escorte plays at the Metro Cinema this week. Russell Mulvey's film review is featured on Page 25.



The Kit Kat Club will be part of a CKUA benefit at the City Media Club May 18. Brad Bayley is also on the bill.

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NIGHTLY

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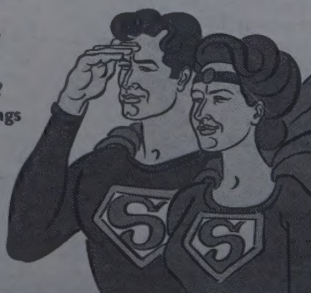
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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world, events beyond anyone's control can torpedo even the best laid plans of mice and Garry Kasparov. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail, or (horror) hand delivery. If the rumors are true and Ewan MacGregor is playing the young Obi-Wan, will he carry a light saber?

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Icelandic film a fascinating ghost yarn

BY BRAD WILLIS

Two Saturday nights ago I took in an Icelandic movie called *Cold Fever*, presented as part of the Metro Cinema Festival at the Colin Low Theatre in Canada Place. The performance was SRO; at least 50 people were turned away. This was thanks in part to Marc Horton's review in the *Edmonton Journal*, which awarded *Cold Fever* four stars. It was also partly because of the rarity of Icelandic movies and the fact that there are at least several hundred people in Edmonton of Icelandic provenance or with Icelandic connections.

Excellent works of narrative art are frequently only a millimetre from banality. Perhaps that's because there are only a few great themes. Robert Graves contended there is "one story and one story only." Northrop Frye, in *The Anatomy of Criticism*, counted four.

Neither Graves nor Frye watched all 79 episodes of the original *Star Trek*. But the point is valid. The great themes have all been explored and there aren't many more than 79. If you tackle one of them, you risk being hackneyed or precious if you make the slightest mistake. A novel or film like *Cold Fever*, that does something new with such a theme and brings it off, is to be commended and treasured.

Director Frithrik Frithriksson, brought up like all Icelanders on the sagas, obviously knows about ringing changes on classical themes. *Cold Fever* is a subtle variation on a very old plot—one that goes at least as far back as Homer's *Odyssey* and variations of which are told in many of the Icelandic sagas. *Odysseus*, fans of Homer will recall, could only get directions home by visiting the habitations of the dead. Once there, he

had to promise to return to the island of Circe the Enchantress, to do proper burial honors to the body of the dead comrade. Only then could he resume his journey.

Cold Fever's protagonist, Hirata, is a successful young Japanese businessman. As the film begins he is getting ready to leave the cold, ugly, claustrophobic, under-construction Japanese city where he works to take a well-deserved vacation to Hawaii. He has his tee-off times meticulously planned. We learn that Hirata's parents were geologists who were killed in Iceland seven years ago. Hirata's grandfather tells him he must go to Iceland to perform Japanese funeral rites at the remote river where his parents died, so that their souls may rest in peace. Mostly out of guilt, since he doesn't believe in the old superstitions, he agrees.

Everything up to here has been in Japanese with English subtitles.

Now the dialogue switches to mostly English, with occasional bursts of subtitled Icelandic. Hirata finds himself in the middle of an Icelandic winter, abandoned by an eccentric cabdriver and walking somewhere between the airport at Keflavik and Reykjavik through a whiteout. To get to the river where his parents died he has to circumnavigate Iceland on its only highway.

It proves a minimalist environment. The land is starkly beautiful—the Columbia Icefields transplanted to the country around Drumbheller. The human inhabitants are primitive and ugly.

Part of the charm of the movie is its self-mockery: we don't see any of the cultural heroes or Miss Universe contestants for which Iceland is renowned. Even the lico-rice proves inedible. Iceland is represented by a collection of eccentrics: people living in lonely farmhouses, munching such delicacies as sheep's eyeballs; jolly Icelandic cowboys singing country-and-western music in a ratty rural hotel and people getting blasted on *brennavin* (literally "burning wine," the Icelandic equivalent of Screech or Hudson's Bay overproof).

Film reviewers thought the Icelandic cowboys and the appearance of occult creatures such as one reads about in Icelandic folklore were a deft, surrealistic touch worthy of someone like Gabriel Garcia Marquez. In fact, the singing group known as the Icelandic Cowboys are not ironists and are probably more popular than Björk. It is true that all the hype about Iceland is true—Reykjavik (pop. 140,000) does indeed have five daily newspapers. Iceland is by quite a ways the most literate and literary country in the world; Iceland's high-tech fishing industry is several dozen times more efficient than Canada's; the volcanoes have been harnessed to produce politically-correct pollution-free energy; Iceland does have nine Chess grandmasters, the World's Strongest Man and a Nobel-prize-winning novelist (Halldor Laxness) even though its total

Willis continued on page 7.



Taxes shouldn't go to "Divisive" schools

BY LESLEY PRIMEAU

What is the fundamental responsibility of government with regards to education?

What do we expect from the massive amount of school tax we pay each year? What rights do we have when decisions regarding education are made? Is there any onus on government to consult with us prior to making decisions that may change the direction of education? Why is Lesley asking all these questions?

Last week in the House, Liberal MLA Laurie Blakeman questioned the Tory funding of the World of Life Centre in Red Deer. Over the course of the past three years, approximately \$900,000 has been funnelled to the Centre from the departments of education, social services and advanced education. The Centre has a religious school, ostensibly to make up for what parents find lacking in the public system. That could possibly mean

parents want a more Christian basis to the teachings.

However, a couple of months ago Rev. Larry Keegstra spoke at the centre about witchcraft and how it infiltrates our community through women (well, at least now I know my purpose in life), natives, the Roman Catholic church, religions brought to Canada by immigrants, some politicians, etc. etc. The drivel continued, but there was obviously enough for the Liberals to question funding a centre/school with such divisive philosophies—and, frankly, we should be concerned.

The school denies teaching any such tripe and has disassociated itself from Keegstra. I would also find it hard to think the Tories believe or support this kind of intolerance.

But still, maybe we should question the funding of such schools.

There are private, public, separate, charter and religious schools; schools "specializing" in art, sports

and/or academics—but what are they teaching and who's funding them?

We are. There has been much talk about the "voucher" system allowing tax dollars to follow the student to the school of the parents' choice. Gary Mar, minister responsible for education, says it's up to the parents to ascertain whether what's taught represents what they think is important.

Pardon?

It is incumbent upon government to provide each child with the best education possible to prepare him/her for the challenges of life. I would certainly appreciate it if kids could read, write, add—and hey, wouldn't it be a treat if they could spell? With the onset of these "new" schools, we have suddenly thrown our public system into a position where they not only have to advertise for students and compete with other schools for enrollment—but they must now fundraise to make ends meet.

School taxes are paid because

education benefits the community, not just the child. Most of us want our children to learn not only the three Rs, but respect, tolerance, kindness, generosity—the attributes that make you a whole person. Dividing kids up by sports, wealth, art and, most importantly, religion is the most damaging, vision-less, divisive decision ever made by this government.

Because of this thoughtless idea children are being separated during their formative years. Instead of experiencing different cultures, religions and ideas we are planting the seeds of intolerance. Instead of providing quality education for all, we are fragmenting our resources. If you want something different for your child then you better be prepared to foot the bill. I don't want my school tax dollars to ever be used to promote divisiveness in kids.

It's no wonder we have such trouble in this country—we don't even support quality in education!

Indonesian labor crusader condemns shoe giant

NEWS

BY STEVEN SANDOR

The Alberta Federation of Labour has stepped up its fight with Nike, the largest sports outfitter in the planet.

Last Thursday, Indonesian labor organizer Cich Sukaesih addressed 300 delegates gathered at the Crowne Plaza for the AFL's annual meeting. Sukaesih tried to organize Indonesian workers toiling under repressive conditions in the plants of Nike subcontractors. Even though Nike's headquarters are in Oregon, almost all of the company's shoe and apparel manufacturing is done in Indonesia, Vietnam, Pakistan and China.

Sukaesih and AFL workers were also on hand outside the Edmon-

ton Coliseum before Game Three of the Oilers/Avalanche playoff series, handing out anti-Nike literature. Another Indonesian labor organizer faces the death penalty in his country for standing up to Nike's practices. As well, Sukaesih made a stop in Fort McMurray and spoke in front of 800 students, lashing out against the firm.

"I know how important it is to talk to young people," she told the AFL delegates in attendance through an interpreter. "It's important to talk to youth since most of our young people get into the idea of coolness associated with the Swoosh symbol."

In 1996, the Edmonton Public School board and the Edmonton Oilers agreed to participate in a Nike-sponsored program. The program allows kids aged 6-16 in Edmonton schools and community

centres to join with Oilers stars to play street hockey. All the equipment for the NIKE/NHL Street program is provided by Nike, which grossed \$6 billion in revenue last year.

The EPS board reopened the issue after receiving protests from its janitors' union about the working conditions in Nike's subcontracted Asian plants. After the issue was reopened, the board backed off last January, voting instead to draft a code of conduct for securing future business partnerships. The board struck its original motion to reopen the Nike issue.

Using star athletes to endorse its products has become as much of the Nike philosophy as the equipment it manufactures. Nike has secured multi-million dollar endorsement deals with some of the biggest names in sport. NBA great Michael Jordan and Masters champion Tiger Woods each make more than \$20 million annually in Nike endorsements. Nike just scored a

huge coup by signing possibly the world's most famous athlete to a 1997 deal. Ronaldo, the Brazilian soccer star, has switched allegiance to Nike from Umbro.

Last week, Nike's labor practices made international headlines when 10,000 Indonesian workers made a 24 km long march from their plant to the parliament buildings in Jakarta.

Sukaesih was arrested in 1993 for trying to organize workers. While in custody she saw a political prisoner get beaten. Even though Nike has inducted a Code of Conduct for its plants that require all of its Asian subcontractors to pay the minimum wage in the countries they operate in, Sukaesih told the AFL that it is window dressing. She said most Nike workers still don't receive the minimum wage, aren't allowed to take breaks and work in sweatshop conditions from 6 a.m.-9 p.m.

"We have to stand for eight hours straight with no breaks. This

is what the Swoosh symbol means to me and all the people who work in the factory."

Eugene Plawiuk, director of Citizens Concerned About Nike, condemned both the EPS board and Edmonton city council for not sending representatives to see Sukaesih speak, considering both the city and the school board are active participants in the NIKE/NHL Street program. Plawiuk said he knows there are members of both bodies who are "sympathetic" to Sukaesih's cause and, even though they have busy schedules, each could have sent at least one councillor or trustee to the event.

Many of those in attendance were striking Safeway workers. Sukaesih compared the California-based grocery giant to her former employer.

"I have to support Safeway workers in their strike. When it comes to workers' rights, there is no such thing as a small issue." ●

Columnist gets chance to play with the pros

HUMOR

BY JARON SUMMERS

Mr. Fixitup, who helps run the vast Nike empire, asked me to drop by his office.

The distinctive Nike symbol, that looks like a crushed banana, covers several walls (The name of this symbol is a "swoosh" and it's a registered trademark of Nike International).

Mr. Fixitup seemed in a fine mood. "Jaron," he said, "you keep asking everyone what our slogan 'Just do it' means. If you worked for us you'd understand. So how'd you like to do an article on us?"

"You want me to work for you?" I asked.

"Right."

"I could never work for a company that rips kids off by selling them running shoes for \$200 that foreign labor makes for seven bucks."

"Some of our shoes are made for sixty-five cents."

"Why, that's even more disgusting."

"We understand mass production and buy in large quantities. And we pay minimum wage."

"If you add in benefits, wouldn't that work out to six or seven dollars an hour?" I asked.

"I'm talking minimum wage... in China. Ten cents an hour and I'm pleased to say we include benefits for our workers."

"What would be a benefit?"

"Food," he said.

"I must tell you, Mr. Fixitup, I can't imagine why you want me to do an article about your company. Don't you spend millions on a positive company image?"

"You betcha. We sponsor everything from little league hockey to tennis to golf to baseball to soccer to football. We are the greatest sports corporation in the world."

"So why hire me?"

"We know you've spent three years compiling damaging information on Nike. We don't like to be harmed. So let's work together."

"This article you want me to write. Who would see it?"

"I would. My wife might. Maybe my secretary," said Mr. Fixitup.

"Anyone else?" I asked, amazed at his gall.

"I might do a synopsis to show the president of Nike. But he's pretty busy at the moment. He's having tea with the Chinese People's Army commander."

"And I suppose you'd pay me for such a piece."

"Dang rights! What do you usually get for an article?"

"A thousand dollars," I said.

"Liar, liar pants on fire. Your last article sold for \$800. But we'd be willing to pay you \$800,000."

"Eight hundred thousand?" I gasped.

"Shucks. We'll make it an even million." He reached for his pen and wrote me a cheque for \$1 million. "Of course, you'd be signing a little agreement with us—just a friendly formality—that you'll never write another word about Nike without our company approval."

"You might be able to buy the Michael Jordans and Tiger Woods of the world but not me. I'm a journalist. I have more integrity in my little finger than all of the sports figures in the world combined." I tore up the cheque.

"Shall we make it two million?" asked Mr. Fixitup.

"You don't get it, do you? Some of us who care about what is good and right and honorable can't be bought off. As far as I'm concerned you are the devil. Good day, Sir." I reached for his gold-plated door handle.

"Jaron, how about we throw in a golf cap?"

I stopped and turned around and looked him squarely in the eye. "The same kind as Tiger Woods wears?"

"Exactly," said Mr. Fixitup. "Look. I had our people make one up just for you. Try it on."

I put the cap on. A perfect fit. It'd feel real good on the course.

"We're going to set it up so you play every weekend with the best golf pros in the world," said Mr. Fixitup. "You'll wear that cap with our Nike logo on it all the time. Okay?" He wrote out a check for two big ones.

The cash. Playing with the pros. And that cap. What else could I say but: "Okay, I'll just do it." ●

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**Tuesday
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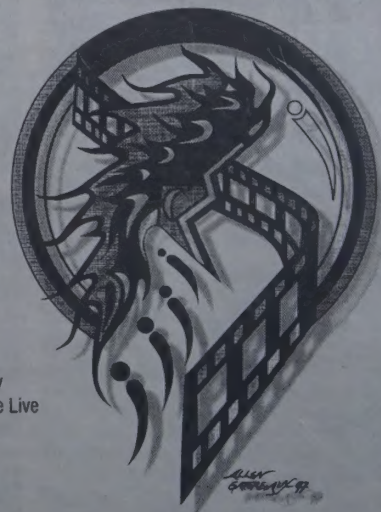
- The River and the Highway
- May the Hawaiian Language Live
- Kicking Caribou Theatre
- City of Dreams
- To Heal the Nation
- MC- Allen Benson

**Wednesday
May 28**

- David With FAS
- Forgotten Soldier
- Gift of the Grandfathers
- MC- Greg Coyes

**Thursday
May 29**

- Perfect Crime
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Hockey has Stanley: We have tin foil

Vue from the top

OK, so the closest the Oilers are going to get to the Stanley Cup in 1997 is when they visit the Hockey Hall of Fame in Toronto.

Even though there are no Canadian-based teams in the NHL's Final Four, Stanley-Cup crunch time is still one of the most-cherished annual rites in our home and native land. Spring fever and hockey go hand in hand.

Stores stock up on tin foil so fans have the equipment to build homemade Stanley Cups. I wonder when they taught this in school because I've seen tin foil cups that would rival Lord Stanley's Dominion Challenge Cup for authenticity. Flashback to 1993: a young journalist (OK, me) had just moved to Morinville for his first serious out-of-university placement. His beloved Leafs had just been eliminated by that bastard Wayne Gretzky and his L.A. Kings cohorts in the Stanley Cup semi-finals. It still stands as the highest-rated NHL series in CBC history.

Those Kings were no match for Patrick Roy and John LeClair. The pair led the Canadiens, the most hallowed sports franchise in North America, to their unprecedented 24th Stanley Cup. The green kid from Ontario gathered with his new neighbors to watch the final game in the Morinville Zoo—the prototypical prairie-town watering hole, located on the ground floor of an old hotel that no-one actually stayed in anymore. Peanut shells littered the floor and Old Stock was considered a beer for connois-



The Ottawa Silver Seven won 10 straight Stanley Cups before the First World War.

seurs.

Of course, Morinville is still a place strongly influenced by its French-Canadian past. All one needs to do is go to the centre of town and check out the names on the First World War cenotaph: L'Hirondelle, Pelletier, Gibeault, Lamoureux, the list goes on... So, sure enough, the place was filled with more Canadiens fans than a Fort Lauderdale speak-easy during spring break. When les Glorieux hoisted the beloved mug into the air, the majority of Zoo patrons were, well, going absolutely nuts.

But the best was yet to come. After the game, a non-descript farmer drove his pick-up into town from the sticks. In the back was a large milk ewer—totally wrapped in silver tin foil. It was deftly decorated. At the top, the foil was formed into a large bowl. It stood on three tiers above an elongated base.

The farmer with a large handle-bar mustache and baseball cap hoisted the ewer into the air, cut through the spring night and walked into the bar with his prize hoisted proudly over his head. It was the Stanley Cup, all right. Life size. On the sides of his tin-foil creation were a series of Canadiens logos, lovingly affixed with tape.



The 1893 Stanley Cup.

He placed Lord Stanley's mug (or reasonable facsimile thereof) on the bar. He yelled at the bar-keep to fill up his mug, no matter what the cost. The bartender, also a Habs supporter, lovingly obliged the wish.

It filled. It was heavy. Even half-full, the thing was too much for some to lift. Still, the foil ewer was slid around the bar, as its owner gleefully proclaimed:

"Tonight, everyone gets to drink from the Stanley Cup!"

It's the dream of every little boy in Canada—to hoist that fabled \$50-trophy into the air. The Stanley Cup is now 104 years old and has had many names engraved in her side since the Montréal AAA's won the first championship in 1893. Our hockey heroes have defined generation after generation—from one-eyed Frank McGee, hockey's first bona fide superstar who once scored 14 goals in a single Stanley Cup game for the Ottawa Silver Seven, to the likes of Wayne Gretzky, Mario Lemieux and Patrick Roy. How about Bobby Baun, the Leafs star who scored the Stanley Cup winner with a cracked ankle bone? How about Terry Sawchuk, who led the oldest team to ever win the Stanley Cup (an average age of 31, with a whole slew of guys, including Sawchuk and fellow goalie Johnny Bower, over the age of 35), the Toronto Maple Leafs, to victory? Bill Barilko died in a 1951 plane crash, only weeks after he scored the overtime winner that gave the Leafs a Cup championship over the hated Habs. Lester Patrick, the Rangers general manager, donned the pads and went in net after the team's starting goalie was knocked out. His efforts helped the Broadway Blue win their first ever Cup. What about Bernie "Boom Boom" Geoffrion, who, against doctors orders, played in the '58 Cup final against Boston? Geoffrion had ruptured his bowels and there was risk of serious injury.

Every Canadian tyke dreams of getting his name engraved on the side of the mug along with those greats. For one night, I got the joy of hoisting the mug over my head. So what if it was an homage to the team I most despise? What if my family would have disowned me for paying respect to our most-reviled franchise? So what? The beer was free and it went down easy.

And, of course, the only thing the average Canadian loves more than hockey is beer.

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NASA refuses to study Martian facial blemish

CONSPIRACY THEORIES

BY JASON MARGOLIS

Between the recently discovered evidence of life on the Jovian moon Europa and revelation of the "Martian" meteorite containing fossilized evidence of primitive alien lifeforms, humankind seems bound to soon stumble onto to some form of extraterrestrial life.

Unfortunately, our primary space exploration outfit, NASA, tends to have a "run and hide" mandate when it comes to seeking contact. At least that's the view of independent scientific researcher Richard Hoagland.

Hoagland, a scientific advisor to the likes of newscaster Walter Cronkite, cited the possibility of life on Europa some two decades ago. His friend Arthur C. Clarke made reference to such in the novel 2010.

Hoagland has of late become a champion of fringe scientific causes, making it his primary goal to become a thorn in the side of the publicly-funded NASA. Armed with strong scientific connections, best-selling book ventures and an open-door policy to appear on the hugely popular Art Bell radio program, Hoagland recently managed to irk NASA to the point of response.

Although NASA appears to be backing down on its attempts to explore Europa, the two already-launched Mars explorers have given Hoagland and his cohorts a new focus—chiefly, why doesn't NASA explore the artificial structures on Mars?

Well, probably because NASA denies the existence of any artificial structures on the Martian landscape. Initially detected in NASA video images sent back by the Viking orbiter in 1976, these structures have not been photographed since but have become the centre of a growing controversy over the ensuing years.

The primary focus of the Martian anomalies is the so-called "Face on Mars" originally identified on Viking frame 35A72 by Dr. Tobias Owen, who is now an astronomy professor at the University of Ha-

waii. The first frame identification number refers to the orbit, the letter indicates the orbiter, and the second number refers to the photo number of that orbit.

Later, anomalous images of the Face and other possibly artificial structures became evident in frames 70A13, 753A33 and 673B56, adding different perspectives and lighting circumstances to disprove various hypotheses against the existence of the Face. NASA continues to maintain that the Face is a trick of light and shadow.

These frames, covering an area of approximately 34 by 31 miles from an orbit 1000 miles above the surface of the planet, show numerous unusual structures concentrating in an area of Mars known as Cydonia. What bothers Hoagland is that NASA's upcoming exploration of Mars will not be incorporating any intended surveying or photography of Cydonia.

Giant artificial-looking structures had been identified elsewhere on Mars as early as 1971 by NASA's Mariner 9, most notably on the opposite side of the planet in the region known as Elysium, but it is Cydonia that has received the most attention.

Looking at the images of Cydonia, one gets the impression of looking at aerial photographs of archaeological sites on Earth. Although these structures could be a coincidental arrangement of hills and craters, there seems to be a degree of intelligent organization at work.

Researchers have identified numerous giant pyramids, apparent ritualistic open air courts and large mounds similar to those found in Great Britain. Hoagland's personal examination of the frames lead to the discoveries of areas he dubbed "The Fort" and "The City."

The Face itself appears to be a symmetrical representation of a humanoid, with some striking feline characteristics, looking directly skyward. It has been estimated to be 1.6 miles long from head to chin, 1.2 miles wide and slightly under 2,000 ft. high. It wears a Sphinx-like headdress, which, in combination with its human-feline

attributes, point to a connection with that ancient and mysterious structure in Egypt.

Computer enhancements have found teeth in the Face's mouth, bilateral crossed lines above the eyes and stripes on the headdress typical of Egyptian Pharaoh headdresses.

Strengthening the connection between the Sphinx and Mars is the recent revelation that the Sphinx predates the construction of the nearby Pyramids by thousands of years. In fact, the creation of the Sphinx appears to be closer to 12,000-13,000 years ago—around the same date as the arrival of the Martian meteorite discovered in Antarctica.

The ancient Egyptians had their own "meteorite" legend concerning a conical stone known as the Benben, or seed, which was kept in the Temple of the Phoenix, 12 miles to the east of the present location of the Sphinx. The Benben was said to have been sent from the Gods at the moment of creation—estimated to be some 12,000-13,000 years ago—arriving from the heavens as a great firebird or phoenix.

Hmm... and these recent UFO sightings are being reported over which Arizona city?

Sorry, I digress.

There are lots of theories pertaining to how Mars once contained a bustling civilization that was destroyed in a cataclysm. Some people tie it into the Atlantean myth, others tie it to Biblical accounts of Creation. Hoagland has commented that Mars itself may have once been a moon of the planet formerly occupying the space of the asteroid belt. This theory hints that the doomed planet contained the centre of the civilization and the moon (a.k.a. Mars) was merely an outpost, just as the Earth may have been.

However, all we presently know is that a meteorite discovered in Antarctica landed on Earth some 12,000-13,000 years ago, containing fossilized evidence of primitive alien lifeforms. It was knocked off the surface of Mars after a cataclysmic event some 15 million years ago.

Willis

continued from page 4

population is only slightly greater than that of Saskatoon; etc. etc.

Nevertheless, most Icelanders, in some ambiguous way, really do believe in the existence of ghosts and occult beings. How such a cultural anomaly could be, I as a dedicated Icelandophile (if that's a word) have never been able to understand, but I finally feel I sort of get it now that I've seen *Cold Fever*. If the movie seems surreal in places, it is only because Iceland itself gives observers that impression.

The Icelandic take on Americans—who inflicted a military base on Iceland in 1944 and still won't leave—is deftly expressed by two of Hirata's encounters. One is with a woman whose quasi-scholarly obsession is observing funerals. Another is with a clownish but lethal Bonnie and Clyde team, who claim, in low-rent New York ac-

cents, to be from New Orleans and take Hirata's vehicle from him at gunpoint.

We learn by the end of the movie that the ostensibly barren Icelandic landscape is full of ghosts. While listening to the Icelandic cowboys whoop it up in the hotel bar, Hirata meets a man who offers to show him the way to the seemingly-unattainable river. He has a theory, the man mutters into his *brennvin*. It is cold when you are dead. That is why Japan and Iceland have something in common—they are both founded on volcanoes. Ghosts congregate there to keep warm.

The movie succeeds in being witty and thought-provoking, yet at the same time uncanny. It is even, ultimately, touching. I wouldn't have thought that a movie could do more than two of those four things without being a jumble.

Cold Fever played at a theatre in Canada Place that seated 95 people—110 with a dozen chairs that were brought in on Saturday.

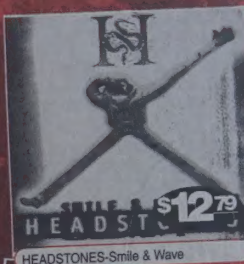
When I told the theatre's proprietor that I was there on behalf of *Vue* and I thought I might review *Cold Fever*, he looked at me rather askance (I thought) and asked me what the point was, since Saturday was the last night of the two-night run.

Perhaps 200 people have had a chance to see a very enjoyable film that is also something other than junk food for the mind. It was only a fluke that I saw this movie. If I wasn't so keen on all things Icelandic then I certainly would have stuck with a playoff hockey game rather than run the risk of driving all the way back downtown and maybe being bored by something "artsy." Or if we'd gone to a movie, we might have taken in *Schlock III, the Return*, which is still playing at our local Solarplex, and doing almost as well as *Schlock II, the Sequel*. Tens of thousands will sample the delights of such films, which will play for weeks and then infest the video stores.

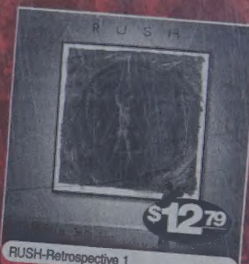
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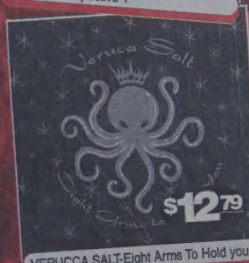
HEADSTONES-Smile & Wave



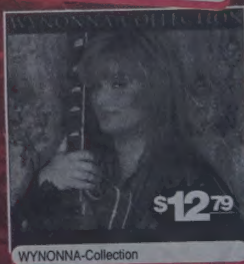
RUSH-Retrospective 1



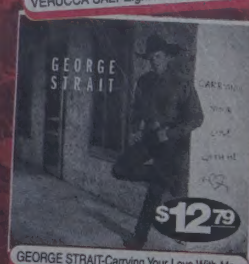
MARY J. BLIGE-Share My World



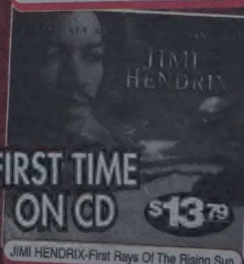
VERUCA SALT-Eight Arms To Hold You



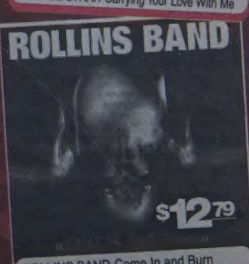
WYNONNA-Collection



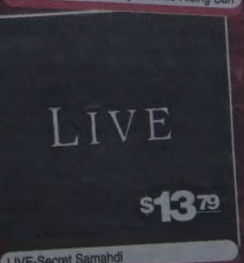
GEORGE STRAIT-Carrying Your Love With Me



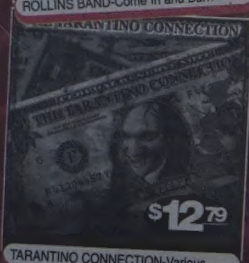
JIMI HENDRIX-First Rays Of The Rising Sun



ROLLINS BAND-Come In and Burn



LIVE-Secret Samahdi



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PHOTO: DARREN GREENWOOD

B-A DIVA



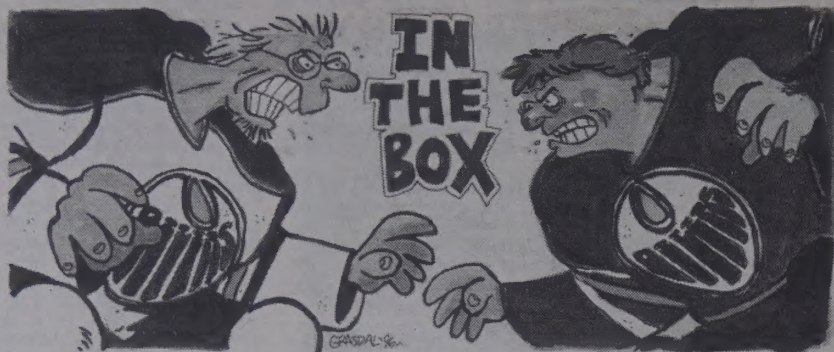
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ILERS WEEK



Wednesday (home)
Oil 4, Colorado 3

Friday (home)
Colorado 3, Oil 2 (OT)

Sunday (away)
Colorado 4, Oil 3

**Avalanche wins the West-
ern Conference Semi-final
four games to one**

The final four:

**Colorado Avalanche vs.
Detroit Red Wings**

**Philadelphia Flyers vs.
New York Rangers**

This week Steve Sandor attempts to bring John Turner out of the denial stage. They are both now former press-box fixtures...

John: Wow! What an awesome series that was against the Colorado Avalanche. The Oilers played so well but Colorado kept it close and it was exciting right down to the finish. I knew these kids could do it and I just can't wait to see them play the Detroit Red Wings. And what about that Todd Marchant? Just like I always said, the softest hands in hockey. Does that guy ever miss on a breakaway? I think he's shown the rest of the league that he has a real mean streak—throwing his body around like that. And to play without a visor after his nose got broken just shows so much heart. If he keeps playing like that in the next series, let me tell ya, the Red Wings will have their hands full.

Steve: John, man, it's over. Don't you remember Claude Lemieux's overtime goal in Game Four? Don't you remember Valery Kamensky turning into a one-man wrecking crew in Game Five? The crowd at McNichols Arena, with their white pom-poms, waving the Oilers goodbye? It was a good year, a surprising year—and yes, Todd Marchant did finally learn how to score on the breakaway. I guess he was saving all of his goals for the playoffs. It's been a great run, but the Oilers were beaten by a team that seems destined to win its second Stanley Cup in a row. I hope they do. The Avalanche are a great organization, with Patrick Roy in net, Kamensky, Adam Deadmarsh, Claude Lemieux, Joe Sakic and Peter Forsberg

up front. Sandis Ozolinsh is about as dangerous a blueliner as they come. The Oilers couldn't stop Ozolinsh and Lemieux—that's why they're out on the golf course. I don't think the Red Wings will stop them, either. All of Edmonton should cheer for Colorado, it's always better to say that your team was knocked out by the eventual Cup winner.

John: You know, nobody thought they would get this far, beating the first and second-place teams in the regular season, but here they are in the conference final. And you just can't say enough about the youth on this team. Those kids don't back down from anybody. They had no previous playoff experience and just look at how they've performed. Sure, Detroit is on a roll right now, they're rested and they're healthy but so are the Oilers. I think this is going to be a great series and I also think that Detroit will be waiting at least another season before they end their long drought between Stanley Cups. I'm picking the Oilers to win this one in six. They'll then move on to most likely play the Rangers. That'll be special to watch—the old Oilers versus the new Oilers. Who could have dreamed of a better Stanley Cup final?

Steve: John (slapping his co-columnist with a broken stick blade), it's over, man! See you at training camp in September. Once again, there will be no Stanley Cup games played in Canada. Sure, Detroit is going to give its opponent a tough time—the Avalanche, that is. Brendan Shanahan (who doesn't love this guy) beat the crap out of Roy during the regular season. It's a toss up between him, John LeClair and Keith Tkachuk—who's the best power forward in the NHL? The Wings are still steamed over Claude Lemieux's vicious hit from behind on Kris Draper during last season's playoffs. Expect him to get a rough ride. How good are the Wings? That all depends on their Russians. Wait, John. John. JOHN! Put that Oilers face tattoo down! Don't put it on! Aww, now look at you. Look, let's go to the Coliseum. You'll notice that it's awful dark in there. The Oilers dressing room is empty. Empty, I say! Why is that? Because they LOST. Not that they didn't put up a good fight, except for Game One, when they stunk up McNichols Arena in a 5-1 loss. Now, it's time to wonder which free agents the Oilers will sign, which players aren't coming back, and so on. The play of the rookie defencemen, Bryan Muir, Dan

McGillis, Drew Bannister and Greg deVries, indicates that next season will be a good one for the Oil. Defence is what carries clubs—and our kids played like vets. Maybe the Oil can deal one of them to get the offensive-minded defencemen they sorely need....

John: I expect the momentum that the Oilers have picked up so far will carry into next season as well. Look at how the veterans played so far in the playoffs. Doug Weight showed up for every game and showed why he's one of the leaders on this team. Joseph has been just spectacular making the big saves when they needed them. And Kelly Buchberger scoring five goals in two rounds has shown a great deal of heart. Luke Richardson was on the ice for at least 30 minutes of each game and was solid on defense. And all those kids! This team has a future. This team has given Edmonton something to get excited about again. Way to go Oilers. Thanks for the memories.

Steve: And that's the key word, John. MEMORIES. As in reflecting on the past. The past, when the Oilers were playing. John, it's not that bad. Imagine being a hockey fan in Northern California or Boston. Or, imagine being a hockey fan in Hartford. Their team didn't just go golfing, the players and management packed their bags and set up shop in North Carolina. What do we have in Edmonton? An exciting '97-'98 season to look forward to. I know "wait until next year" is the oldest cliché in the book but...hey, John! John! Get down from there! The press box is closed! The only place we'll be watching the Stanley Cup is in the bar! Look, I know you've got a big screen TV. You can watch all the rest of the playoff action on it. The screen is so honkin' big that it's almost like being there. Or maybe you can watch baseball (John whacks Steve). Ouch! You bastard!

John: Baseball my ass....

Steve: OK, how about the NBA playoffs? Ouch! Beach volleyball? Ouch! Nude beach volleyball? OK, now we're getting somewhere! Corn chips, beer, a big screen TV and nude beach volleyball. Or whatever is on *Showcase*! Those foreign films rock hard. Are you with me man? I say, are you with me?

John: The Red Wings aren't going to put a puck by Cujo...

Steve: Gawd. Oh gawd.

Sheer fashions are brash, bold, racy

FASHION

BY RYAN GREENWOOD

This season we're forced to think about underwear because of the rampant fashion takeover of sheer clothing.

Yet, designers have taken a soft hand with transparency for spring. It's not vulgar or racy. It's almost too angelic and ethereal for a woman over 25 to carry off.

Today, the fashion crowd would be bored seeing someone walking around in a sheer dress. Been there, done that.

On the other hand, the public-at-large would pretend not to look but ends up transfixed, like when one drives by a highway accident. You try not to look, but inevitably, there you are staring like a dirty old man on the set of *Baywatch*.

And, of course, some designers want to make this easy for you.

Take the wispy, barely-there slip dress with lacy bra on the outside. Swinging garters draw you down to the leg. It's a look that screams attitude and personality.

Think of a modern-day Lolita and you've got the right image. It's a vocal look, one most cannot pull off—and many wouldn't want to.

The biggest news with clothes that show as much bad taste as society will allow is the fact that it looks cool and pretty. It stands out from the rest of the trends this spring.

In fact, a Divine Decadence clerk told me the dress was going to be worn by her bridesmaid this weekend.

Bridesmaid dress? Well, anything is better than a big pile of taffeta and satin.

OK, there are people already gearing up their computers, stat-



Photo: Ryan Greenwood; Model: Kendyl H; Makeup: James Kershaw; Hair: Cliff from Alley Katz; Fashion: Divine Decadence.

ing this is harmful and degrading to women.

Let's try to keep it in perspective. Fashion is important for image but it is also fun. It should

never be taken too seriously.

So go ahead and sneak a peek. Or let loose and simply stare. Even if we tried we wouldn't be able to stop you anyway.

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Canada—land of the mousse

FASHION

BY VUE STAFF

Edmonton hairstylist Sandy Roberts won the 1997 Alberta hairstyling championship and will represent Alberta in the 1998 national championship in Toronto, Ont. next year.

Roberts, from Salon on Sixth, won the coveted award May 4 at the Agri-com, beating out 20 other competitors from across Alberta. About 1,000 attended the competition and awards presentation.

The Allied Beauty Association holds a series of provincial competitions across Canada in conjunction with a convention and trade show. It lets the beauty industry choose a representative from each province to compete for the right to be Canada's national hairstyling champion.

The winner is chosen by a panel of esteemed hair judges with a criteria consistent nationwide. Judges look for superior hair finishing, cutting, coloring and overall look.

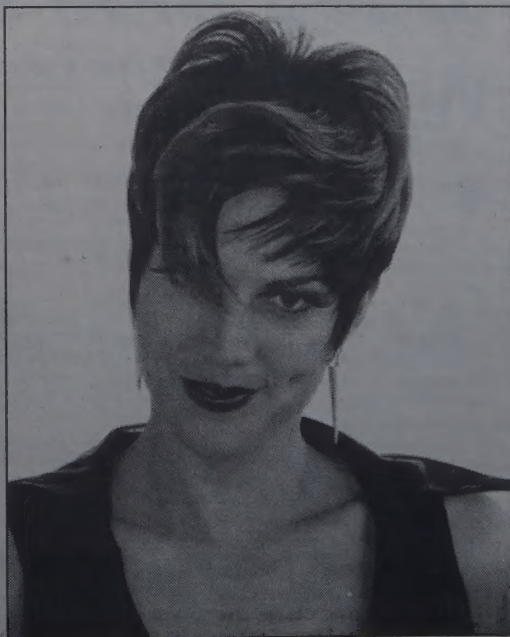


Photo: Whitney Modersohn.
Hairstylist: Sandy Roberts.
Clothes: Alter Ego.

and now
the end is near



thursday, may 29, 1997



10425 whyte ave

What are you doing, Kasparov? This is highly irregular

Loss by grandmaster doesn't mean computers will take over the world

COMPUTERS

BY ROY FISHER

Last week, a computer whipped a human's butt at his own game.

Garry Kasparov, the world's reigning chess champion (and, some think, the best chess player in history), has lost his rematch tournament with Deep Blue. Deep Blue is a supercomputer whose development was financed by IBM as a PR gimmick.

Last year, Deep Blue made history by being the first computer to beat the best human at chess, winning one of the games but losing the tournament. At the end of that tournament, with respect and friendly admiration, both sides asked for a rematch.

In the rematch, Kasparov lost. Badly? No, extremely well—he played a horrible game that lasted only 19 moves. Frustrated, he quite literally threw a tantrum, accusing the creators of Deep Blue of (among other things) programming the computer to beat Kasparov specifically—rather than just any old grandmaster—and of coaching the computer during the match.

So saying, he went off to a corner and sulked.

So, does this signify the dawning of the age of HAL? Can we now build a computer that is smarter

than a human being? And is Deep Blue intelligent?

Hell, no.

You see, to a certain degree, Kasparov was right. Not only was Deep Blue programmed specifically to play chess but it was also coached—before the tournament began—on Kasparov's playing style, his strengths and weaknesses. It's analogous to the Avalanche studying Oilers games before the playoffs.

Deep Blue was built for a specific task and it performed beautifully. That doesn't mean it's intelligent—just that it was finally fast enough to compensate for its inherent weaknesses.

In general, there are two basic differences between the top human and silicon chess players. Human players use a fair amount of intuition to analyze the board and determine their next moves. They can, in the space of a few seconds, discard certain forms of attack as being hopeless—so, for example, they might see immediately that moving the knight can't help at all and won't even consider any moves that follow it.

In contrast, a computer has to consider the consequences of every single play before it can choose the best one. And since, as Carl Sagan would say, there are billions and billions of potential future positions, the problem has

been to build a computer fast enough to examine them.

This is, by the way, one reason why computers play Speed Chess so poorly. In speed chess, each player has a total of 15 minutes to make all his moves—every time he makes a move, he hits a button on a special timer that stops his clock and starts his opponent's. If the clock runs out on a player's turn, (s)he loses. Since this leaves a lot less time for computers to examine potential moves, they really don't do well at all.

The Kasparov-Deep Blue games weren't Speed Chess, but Deep Blue's designers still had to use several programming "tricks" to cut down on the possibilities. As mentioned, one trick was to analyze Kasparov games in advance so they could get a better idea what might happen in the course of a game. Also, rather than using a single computer, they cleverly ran 64 processors in synch, one for each square on the board.

But all this still basically makes Deep Blue little more than a calculator. An immensely fast, expensive, multi-million-dollar calculator, but a calculator nonetheless. Intelligence, most philosophers and/or scientists concur, is a wee bit more than mere number-crunching.

Of course, what's meant by "intelligence" is up for debate. But consider this: a computer beat the best human at chess, a game with a finite (though large) amount of possibilities. Programmers like games with finite amounts of possibilities. It means, as mentioned before, the challenge is one of efficient design and fast processing. Also, there's no random acts in

chess—making move x will always result in board position y.

But what about games with an infinite number of possibilities? Like, for example, *Monopoly*?

Not only is one rarely sure what will happen in future moves—there's dice rolls and random Chance draws—but a large part of *Monopoly* requires good communication and negotiation skills.

Monopoly encourages players to make deals with each other, to trade resources and try to talk them

out of paying rent—or to gang up on a third player who seems strong enough to wipe them both out. Computers can play *Monopoly* (several versions of computer *Monopoly* are out there) but their playing style is very different—and inferior—to that of a human.

So remember this the next time your Timex Sinclair mates you in 10: the computer may beat you at chess, but you'll wipe the floor with it at charades.

Kasparov vs. Deep Blue—the play-by-play

For chess aficionados, here is a list of game six's moves. Kasparov begins by playing in the style of his friend Karpov, possibly in an attempt to play strategies Deep Blue wasn't prepared for. But he gets into trouble as early as move seven, with the sacrifice of a knight—a sacrifice from which he never recovered.

White: Deep Blue

Black: Garry Kasparov

	White	Black			
1.	e4	c6	9.	0-0	fxe6
2.	d4	d5	10.	Bg6+	Kd8
3.	Nc3	dxe4	11.	Bf4	b5
4.	Nxe4	Nd7	12.	a4	Bb7
5.	Ng5	Ngf6	13.	Re1	Nd5
6.	Bd3	e6	14.	Bg3	Kc8
7.	N1	f3	15.	axb5	exb5
8.	Nxe6	Qe7	16.	Qd3	Bc6
			17.	Bf5	exf5
			18.	Rxe7	Bxe7
			19.	c4	1-0
					(resigns)

IT HAS BEGUN

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IBM site celebrates Deep Blue's victory

VUE Net

BY JEFF BARNUM

The great one arrived a champion and left a loser. He was leveled by a complex combination of circuits, chips, wires and binary code.

Kasparov was tested and was found wanting by IBM's chess master, Deep Blue (<www.chess.ibm.com>).

Suddenly I don't feel so secure at work: Is my computer looking at my programming code, yawning and saying "Man, is this guy a dunce? Where was he when they taught basic math skills?" And all of the Macintoshes in the graphics department are sniggering up their nuBus slots, wondering where I got my fashion sense.

Maybe I'm overreacting: Maybe Kasparov's defeat at the hands of Deep Blue doesn't mean anything.

Deep Blue can compute over 200 million chess moves per second. After all, this was not finesse versus finesse, it was finesse versus brute force. Deep Blue had a team of creators—tutors, if you will—working to improve the hardware and software efficiency. Kasparov, like any other human being, had two parents involved.

As IBM itself states, "Deep Blue's strengths are the

strengths of a machine. It has more chess information to work with than most computers and all but a few chess masters. It never forgets or gets distracted."

Indeed, it is that distraction which caused Kasparov to resign from a drawable position in game two and walk away from the game after only 19 moves.

Kasparov lost due to some very human weaknesses—frustration and pride. Who knows why Kasparov resigned in game two, and who knows why he lost his cool in game six?

Ron Henley, chess grandmaster, offers an insight: "(Kasparov) psyched himself out with his anti-computer strategy and he was unable to play with his full potential."

In fact, I am heartened by the fact that through his very humanity Kasparov lost the match. If computers can succumb to psychological pressure, if they can get stagefright and if they can get emotional and cop out, would somebody please stop this planet—I'd want to get off.

Jeff Barnum is reveling in his humanity—being unreasonable, emotional and unpredictable. His computer is hating every second of it. That is, if the computer had emotions. Jeff can be reached at <jeff@vue.ab.ca> or <http://vue.ab.ca/cgi-bin/talkback.cgi>.

Misuse of Ephedra can result in wrath of Khan

HEALTH

BY ARTEMIS STEFANO

For thousands of years Ephedra sinica has been used in China as a powerful tonic to help clear lung and sinus conditions.

It has long been used by Taoist and Chan (Zen) monks before meditation since it sharpens the mind and helps to open the lungs to facilitate deep breathing. The Chinese monks believed it was an energy tonic which would enter the lung and kidney meridians, supplying more "Ching" energy to the body from the kidney.

Ephedra is known by many names—ma huang, joint fir, Mormon Tea and six Latin names describing six different members of the Ephedra family from four continents. The active ingredients are eight alkaloids, all of the ephedrine group—some acting and some indirectly acting.

During the time of Genghis Khan a special tea made from ma huang, cinnamon, ginseng and licorice root, was brewed and consumed by the night guards. This was partly to keep the lungs and sinuses clear in the cool night air but more importantly to keep the guards awake and alert—sleeping on

guard duty would result in being beheaded.

It is still used in the present day as a nasal decongestant for cold sufferers and a bronchodilator for asthmatics. The ephedrine hydrochloride still comes as a botanical source.

There are many products sold with both ephedra and/or ephedrine hydrochloride as weight loss and aphrodisiac preparations. Chinese herbalists, however, do not use ephedra for the applications—nor do they recommend it.

Because ephedrine behaves much like amphetamines when consumed in large doses, abusing it for recreational purposes carries considerable health risks. In 1996, more than 125 people in the U.S. died after misusing ephedra and ephedrine-based products for weight loss, stimulants and an aphrodisiac product called Ecstasy. All were under the age of 25.

Adverse side effects from a toxic dose can include paranoid psychosis, delusions, hallucinations, palpitations, insomnia, high blood pressure, heart attack and cardiac arrest.

When used in a responsible manner for the appropriate application, both the pharmaceutical and the herb can be used safely.

Activation promotes energizing attitudes

BOOKS

BY WENDY BOULDING

ReVUE

Constant change happening in society is forcing us to either prevail or get lost in the shuffle. A new book by Dr. Ed Freedberg, entitled *Activation*, outlines 30 exercises everyone can utilize to fuel their potential and stay on top of their games.

"We've always known self-confidence and self-discipline were important," Dr. Freedberg explained during a recent stop in Edmonton. "But we've never sat down and come to the realization that we need to systematically do something about them. We give all our time and energy giving people ability but we never spend any time giving them activation."

Freedberg's book focuses on the harsh reality of self-reliance. As the structure of the workplace changes and we are constantly forced to make difficult decisions in our personal lives, the need to understand one's capabilities—and to not be afraid to use them—is essential. Freedberg gives the reader comprehensive, common-sense based ideas to allow change to occur through the fine tuning of one's focus.

Said Freedberg: "The person who is utilizing their potential talks about the past and future differently than someone who isn't. The person who refuses to be at their best hangs on to yesterday for dear life. They become bitter and very frightened because of what is being demanded of them. They are scared that they won't succeed."

"The person who refuses to be at their best hangs on to yesterday for dear life. They become bitter and very frightened because of what is being demanded of them."

—Clinical psychologist Dr. Ed Freedberg

Freedberg, a clinical psychologist, has worked with the NHL and the Canadian Olympic Team. He helped with team building and enhancing performance. He then began to create a system of tools and concepts to help both corporations and individuals to transform potential into immediate performance.

Divided into two parts, Freedberg first addresses how to "activate" an organization. Then he delves into self-managing behavior.

Freedberg promotes the book as being accessible to anyone. But its intellectual tone makes it more palatable for those committed to

modifying their life.

It's difficult to objectively look at one's strengths and weakness, but it's necessary to get the most from Freedberg's book. To unconditionally accept our potential he suggests we honestly look at our successes, don't blow mistakes out of proportion, and learn how to manage external criticism.

"If we are going to change the way we process our potential, never mind the philosophy or the abstraction and just do the work."

Dr. Ed Freedberg
Activation
Harper Collins, 277 pp.
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"Spring" into Healthier Eating Stocking Your Natural Kitchen

NATURAL WELLNESS

BY DIANE SHASKIN
TERRA NATURAL FOOD MARKET

Eating healthier is far easier than you may imagine. All it takes is the right information and the commitment to change.

The thought of eating grains, beans and vegetables just doesn't sound very appealing to those of us weaned on pizza pops and Twix bars. However, the rewards of changing your diet are often immediate and sometimes life transforming.

Cooking takes time. But, by making meal preparation a priority in your daily life, it becomes easier to manage, and soon becomes second nature. Expanded cooking time also will inspire you to enlarge your recipe repertoire.

Stocking the Pantry

A major aid in keeping on track in the kitchen is to have the ingredients for a healthy meal on hand. If you don't have the ingredients, it's not going to happen.

If you're a newcomer to whole foods, begin by purchasing the basics and then move into the specialty category as you gain confidence. Here's a list of the basics to have on hand, along with ideas on how to use them.

Whole Grains: Eat more rice! Try white basmati rice—it's a whole grain with a delicious nutty flavour. Then move to brown rice, quinoa, barley, amaranth. Reduce the amount of pasta you consume, it's basically flour and water without a lot of nutrition.

Whole Foods Staples

- ✓ Whole grain rice
- ✓ Organic vegetables
- ✓ Nuts & Seeds
- ✓ Beans
- ✓ Organic Oils

Beans/Legumes: High in protein & fibre and low in fat, beans should be on your menu a couple of times a week. Make a bean salad, or throw a cupful of garbanzo's into your rice dish. The basic beans include chickpeas, lentils, black beans & split peas. Try Eden-brand organic canned beans if you can't find the time to cook them. Ask for our "Beans & Grains Cooking Guide" at Terra.

Nuts & Seeds: A handful of nuts or seeds are packed with nutrients and essential fatty acids (a good thing) and best of all are powerful flavour

enhancers in salads and casseroles. Keep sunflower seeds, pumpkin seeds, pine nuts, and almonds in your refrigerator in clearly marked containers.

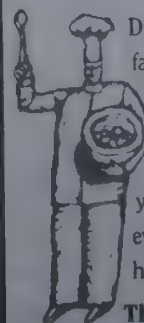
Oils: It's worthwhile to invest in high quality, organic oils. Oils are the condensed essence of a plant. Lower-quality oils are extracted by using chemicals. Make sure your oils are cold-pressed (also called pure pressed or expeller pressed). Use Organic Extra Virgin Olive Oil and Toasted Sesame Oil for salads, and pure pressed canola oil or safflower for higher-temperature cooking.

Vegetables & Fruits: Do yourself a favour and buy organic. Not only does organic taste better, but studies have proven that organically grown produce has more nutrition and no pesticides residues. Heavily sprayed crops include: broccoli, grapes, coffee, celery and apples.

Condiments: Get the best. Tamari sauce is a superior type of soy sauce and a staple in vegetarian cooking. Other essentials include sea salt, balsamic vinegar, rice vinegar and Dijon mustard.

Diane Shaskin is the Natural Foods specialist at Terra Natural Food Market.

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A layman's guide to *Magic*

GAMES

BY GARRY HOUGH

Heralded by MENSA as the game to play since its release in 1993, *Magic: The Gathering* is a card game of infinite possibilities. Whereas conventional games such as poker employ 52 different cards, *M:TG* offers a pool of more than 2,000 fantasy-illustrated cards from which a player can assemble his or her 60-card deck. Given the vast potential for choice, the rule booklet is miniscule and gameplay is fast, easy enough to enrapture a legion of enthusiasts.

In fact, the rules are simple enough for a seven-year-old to grasp (I know this because a little kid armed with Sandbar Crocodiles almost beat my ass the other day. Don't be concerned—after being momentarily staggered, I smited the toddler with extreme prejudice. Victory is sweet).

Though anyone can have a blast playing *M:TG*, it takes genius to play on a world-class level. For example, it's fun to construct thematic decks—which consist, for example, entirely of gorillas, griffins, vampires or fungi. But deck-building on a competitive level is a science based on mathematical ratios and possibilities.

The rocket-scientist aspects of *M:TG* have been deftly masked by great artwork and a high-fantasy setting in which combatants (a.k.a. duelists) control mighty forces bent on decimating anyone who lays claim to Dominia, the mystic plane where *M:TG* takes place. Once all the monsters and magical deterrents controlled by the opposition are laid low, the duelist takes great pleasure in cutting his hapless rival to bits. Victory is achieved by reducing an opponent's life total to zero from 20.

The ultimate goal of any deck is to create a combination of cards that give your rival the crushing defeat (s)he justly deserves, while deterring said rival from doing the same to you.

The simplest strategy: rule by might. If you attack with a Shivan Dragon and all your opponent has to defend himself is a crummy little Goblin Balloon, your dragon will eat the goblin for breakfast and live to inflict more damage next turn.

On the other hand, two factors give the goblins a fighting chance—trickery and mana cost.

Trickery is achieved by playing spell cards (a.k.a. "sorceries," "instants," "enchantments" and "interrupts") which can enhance the goblin or diminish the dragon. The enchantment "Mortal Wound," for example, would cause the dragon to perish if it received the slightest nick in battle, whereas a goblin enchanted with a "Prismatic Ward" would be immune to any damage dealt by the dragon.

The duelist in control of the dragon may also employ a multitude of tricks, so mana cost is the true equalizer. Otherwise, whoever owned the card that inflicted the most damage would win every time.

Mana is the power needed to cast the spell. The most common way to attain mana is to "tap" a land in play—that is, to turn the land card on its side, signifying that particular land is being used to muster power for a spell. A duelist is allowed to put one land in play per turn—and here is where the goblins have the advantage.

A Goblin Balloon costs one mana, so it is possible for a goblin to come into play on the first turn. A Shivan Dragon costs six mana, which means the dragon will enter play on the sixth turn or even later if its controller is unlucky enough to not draw enough land. A creature cannot attack the turn it comes into play. But even so, the goblins will be free to wreak havoc for a minimum of four attacks before facing any opposition.

To make matters worse for the dragon's controller, when it does finally come into play, the dragon may have to smite not one but a horde of goblins—the opposing duelist will be putting goblins into play as quickly as he draws them.

Creature-inflicted damage is only one way to win or lose. Deckbuilding has become so diabolical it is possible to win with a deck that contains few or no creatures. One such deck design, called a "Counter Post," calls upon the ability to deny an opponent spells or creatures until the duelist is able to overwhelm his or her opponent with tiny creatures put into play by a special land.

As good as the Counter Post may be, however, all-black Necro-decks will likely rule the upcoming tournament. A card called Necropotence allows this deck's wielder to draw as many cards as he or she has lives. This allows the Necro-wielder to come out fast and strong against a deck that is not similarly juiced. It's going to be a black Sunday.



GAMES

BY KEN ILCISIN

For many across the world *Magic: The Gathering* isn't a game it's a compulsion. When Phil Denis, salesperson for Beyond Fantasy Comics, started playing the game a year ago he became obsessed.

"When I started playing it I would go over to my brother Rob's place and we would play until three or four in the morning and then be at work by 10 the next morning," says Denis.

Denis also serves as the head judge at the weekend tournaments held at Beyond Fantasy. The store holds three a week. The next level of competition hits Edmonton this Saturday. The Magic Pro Tour, which has existed for two years, is holding a regional qualifying round in Edmonton. It is one of seven which will decide who goes to the Canadian Championships in Toronto. From there the finalists will head to the Worlds, which will be held this year in Seattle.

Magic came into the market in 1993. Created by Richard Garfield, it was the first collectible card game. Players buy a 60 starter set. Also available are booster packs (12-15 cards) which enlarge the set and allow better opportunities to win. Since it was released, over two billion cards have been sold.

With competitions being held around the world, the organizers of the Magic Pro Tour are starting to take Canada seriously. The only countries that hold more matches than us are France, Japan and the United States. A good number of Canadians rank amongst some of the best players in the world.

The Pro Tour was created to meet player demands. After beat-

ing all their friends, family and schoolmates, top players looked for something more. The organizers did a poll and although numerous cash prizes and scholarships are offered to the top players it wasn't the key attraction.

"We do a lot of surveys and the number one answer for why players like the Pro Tour is competition," says Karin Krizink, the director of event management for *Magic*. "It's funny because you think it would be the prize money but it's the high level of competition which is the big draw. The market demanded something more for the level of competition."

A good example of how committed *Magic* players are comes from a few Edmontonians. J.P. Sohi went to Paris for the last Worlds and finished in 105th place. Two other locals qualified for the last Juniors in California. Sohi volunteered to drive them down. In a rented Lumina, the three Edmontonians headed south.

Unfortunately, a semi jackknifed in front of them and their car was totalled. One of the competitors, 14-year-old Mike Reilly, injured his back bad enough that he's still in physiotherapy.

However, despite the injuries, they all decided to go on. The group had travelled this far, no sense in turning back.

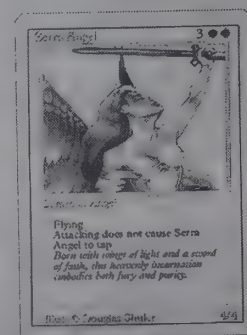
Once at the tournament Reilly's desire to play *Magic* took over. The key concern was not to win, but enjoy the game. He finished 78th because he didn't play in the third round.

"There was a one-to-two hour wait between matches," says Reilly. "I was getting really bored. I ended up getting upset and dropping out and then went upstairs to play some other people."



"When I started playing it I would go over to my brother Rob's place and we would play until three or four in the morning and then be at work by 10 the next morning."

—Phil Denis, Pro Tour judge



Magic: The Gathering Pro Tour Tournament
Mayfield Trade Centre
May 18

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Bill Bourne plays live at the Sidetrack May 22.

Music Notes

BROUGHT TO YOU
BY GARY MCGOWAN

Well Edmonton, it's one of those weeks. Band upon band upon band. Since we all remember the winter music drought of '97, it's time to indulge while we can. Drink lots of coffee if you're falling asleep and get some shut-eye when there isn't so much going on.

Ron Hawkins & Rusty Nails return to the city May 15. The Rebar will be where they showcase songs from their EP *Valerie* and their debut recording *The Secret Of My Excess*. The former *Lowest Of the Low* member admits two inspirations to the album title, a mis-statement by his ex-girlfriend and a few years of really hard living. And people say touring is tough.

Actually the evening is kind of a reunion because opening the show is *Joe's Funeral*, a three piece band which has another ex-member of *Lowest Of the Low*. Also on the bill is *Rock Plaza Central* which is out to prove Sackville, N.B. has something to offer the world. We'll see.

Talking about "I was once in this band performances," Bob Wiseman (ex-*Blue Rodeo*) will play *Peoples* on the 16th. *Selina Martin* and *Duotang* will start the night, promising to make the evening as eclectic as Wiseman's career.

For those no longer interested in living for today, they have two great retro opportunities. May 15-16, the Sidetrack will host *Jerry Doucette*, the man best known for beseeching mommas' adoss

Canada to let their kids play some rock 'n' roll. Doucette is still a fixture on the Canadian club circuit. It just goes to show that classic rock really does live forever...

Also tripping down memory lane is *Molly Hatchet*. May 18 is the date and *Red's* is the place. Although this won't be Hatchet's last gig (the group is playing at the Classic Rock Weekend at High River during the first week of August which also features *Prism*, *Blue Oyster Cult*, *Toronto*, *Chilliwack* and many other groups who people not old enough to buy smokes won't be aware of) it is the last chance to catch *Blackwater Jack* in performance. BJ also plays the *Dog 'N Duck Pub* at Mayfield Common in the west end May 16-17. These boys have played Edmonton many times before but as of Sunday their collective presence will be a thing of the past.

CKUA is back on the air but it still needs help. *City Media Club* is hosting a fundraiser May 18. *Brad Bayley* will open and then probably in matching outfits (presumably meant to correspond with their matching harmonies) is the *Kit Kat Club*. We expect to see all of you who bitched about CKUA's absence to put your money where your mouth is. See you out there.

A new and very different music venue has graced our fair city. *C-weeds* has taken over the old *Longriders* building and has promised to provide the best in aboriginal manned bands. The music will not conform to any one genre—blues, country and

pop/rock bands are soon expected to hit the stage.

May 20 brings back to Edmonton a band which was here last Saturday. *Race* will bring its style of ragga-metal to the *Rebar* (twice in 11 days—that's a higher hit ratio than many of our local bands). Last time they were through the lead singer had this to share with the audience, "Support your local pot dealer. Keep someone off welfare." Geez, I wonder if they're a straight-edge band or not.

May 21—bring the undies ladies. The great Latin Lothario *Julio Iglesias* hits the Coliseum. The show, presented by the *Edmonton Opera*, promises to be suave—to say the least. Although Julio's son Enrique's recording career appeared to die a quick death (looks are genetic but talent is not), the older *Iglesias* can still pack them in.

Bringing some old-time big band music is *The Glenn Miller Orchestra™*. The "means that much like *Dr. Hook*, *Change Of Heart* and *Chicago*, the name has been with the group longer than most of the members. This MS Society benefit will be held at the *Shaw Conference Centre* May 22.

The week ends off with a major local release. *Bill Bourne* will show up at The Sidetrack May 22. It's not winter so instead of performing in *A Christmas Carol* he'll be playing the songs which show up on his new CD, *Former, Philanthropist & Musician*. It chronicles the 20-year career of a man whose middle name is Sigurd. This is the ninth album to showcase his folk/ blues talent.

the REV

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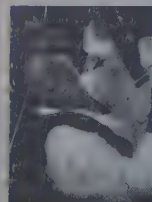
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Docs don't buy into political game

IRISH ROCK

BY ROY
FISHER

PreVUE

There's lots of clichés about Irish musicians. They're angry, pissed off at the British and the rest of the world. They're political activists whose music is rife with message.

But not the Saw Doctors. Not most real Irish musicians anyway, but especially not the Saw Doctors.

If you haven't heard of the Saw Doctors before, that's not surprising. One of Ireland's most popular bands (they regularly hit its top 10 lists), the Saw Doctors' fame in North America was eclipsed by U2 and Sinéad O'Connor. And yet, whenever they tour the Saw Doctors still manage to sell out shows.

"We have more of a grassroots following," says Saw Doctor Davy Carton (vocals/guitar), in a rich Irish accent. "It's the way we've always had our followings, word of mouth. We have a good following in Canada—there's a mailing list at home."

The rest of the Doctors' core includes Leo Moran (guitar/vocals), Pearse Doherty (bass/vocals/flute/tin whistle) and John Donnelly (drums). The band got started in 1987, when Moran (who was doing Irish reggae at the time) and Carton (who was then in a punk band) got together over a pint and found they both wanted to expand their horizons.

The name Saw Doctors—travelers who earned money by sharpening saws in old Ireland—was originally meant to be temporary but things took off a bit faster than they realized. The band built up a following almost from the beginning, hooking up with Mike Scott of the Waterboys to do tours and recordings.

Carton wouldn't describe the



The Saw Doctors: Irishmen without a message.

music as Celtic or even folk—though he acknowledges and welcomes the renewed interest in the genre.

"We write rock and roll songs," he says, "but with Irish themes and Irish melodies—I reckon that's what sets it apart."

Throughout practically all the songs the band's songwriting shows, well, a nice view of humanity.

"We don't so much emphasize the positive as we do the optimistic," says Carton. "Even the bad sides have good parts. We take the bad sides and the good sides and merge it all together."

None of the members would be likely to tear a picture of the pope in half—although in the Saw Doctors' 1989 hit "I Useta Love Her," a man becomes aroused by his beloved's rear end during Sunday mass. If the Saw Doctors deal with politics at all it would be in its effect rather than its message.

"We avoid politics a lot of time," Carton continues. "You can get so wrapped up in it—politics feeds itself. We're all a little bit cynical towards politicians, with very few exceptions, there's not a lot of nice things to write about

in politics."

This is the Saw Doctors' first North American tour in a while and their first visit to Edmonton.

Says Carton, "When we toured here before we never went farther than New York or Boston. Coming down to Denver or Atlanta and getting loads of people to see us was really great—the warmth of the people was wonderful. When you're eight hours from home it's nice to know people will still be warm to you."

"Music travels. When we played in Burlington (Ont.), people travelled from Ottawa to see us—that kind of resurgence is very gratifying."

The band is preparing for the October release of their fourth album, which has yet to be titled. The Saw Doctors has yet to get a North American label deal—which might partly explain why it hasn't "hit it big" here yet.

Then again, with sold-out gigs on an international tour, maybe they already have—at the grassroots, where it counts.

The Saw Doctors
Sidetrack Café
May 17

Thrush Hermit too rock 'n' roll for Halifax

ROCK
BY KEN
ILCISIN

PreVUE

Without knowing the tunes of Thrush Hermit fans of Canadian music probably already know who the band members are.

Several years ago some friends of Joel Plaskett (guitar/vocals), Rob Benvie (guitar/vocals) and Ian McGittigan (bass/vocals) were asked to be in a video. Since the boys were still in high school, their friends thought they would be perfect for the segment of the video which showed a group of guys and girls playing spin the bottle.

The group which asked Thrush Hermit to be in the video was Sloan and it was for the runaway hit "Underwhelmed." Before even graduating Thrush Hermit—in a sense—was showcased in a high profile video on MuchMusic.

"That's a long time ago," says Plaskett. "I'm not embarrassed about it but it's funny. I don't regret it but it's like going back and looking at embarrassing grad photos or weird parts of your adolescence."

Although a harmless enough

part of Thrush Hermit's past, it ties into a more serious issue—living under Sloan's shadow. Ever since the Halifax band broke in the early '90s, any other band to come out of the same scene is automatically linked to Sloan's sound, whether there is a similarity or not.

"It's a small city and you know everybody," says Plaskett. "It's hard because we all get linked to each other and ultimately Sloan, for better or for worse."

"It's not like we're trying to dissociate ourselves from anyone but more it's wanting to be taken for who we are. If we were from New York we wouldn't be associated with Sonic Youth...unless we sounded like them."

Sloan comparisons are anything but the truth. Thrush Hermit's major label debut, *Sweet Homeurecker*, is pure rock and roll. The album owes more to classic '70s/'80s bands than the group's contemporaries. All through the interview, Plaskett speaks of groups like Led Zeppelin and the Beatles.

"I'm probably more influenced by Rob as a songwriter than anyone else because I listen to so many of his songs and I play them

all the time that it becomes ingrained in me more than any other record or band," says Plaskett.

"Mostly what I listen to is older music but I just don't want to rely on old music and do recreation. I want to be a modern band but some of those [old] bands had a real cool vision of what they were doing and had a lot of dimensions."

A habit Plaskett developed over the last few years—a quirky trait he links to some of the older rock bands—is taking a less scientific attitude towards creating music.

"At first I thought this was really flaky but I'm way more into it now," says Plaskett. "Asking for intended sounds by describing it in moods, like make this song eerie like a ghost."

"The more I listen to records the more I realize this is probably how the great records were done. It's probably how bands like Led Zeppelin did some songs. They couldn't not be aware of it. It wasn't completely analytical like, let's add a string section here."

Thrush Hermit
w/ the Super Friends
Rebar
May 22

Mena will have no problem making *Rent*

¡Maracujah! singer signs huge American stage deal

COVER

BY KEN
ILLERSIM

Christian Mena is changing roles from lead singer of ¡Maracujah! to having the lead in the California production of *Rent*.

Amongst countless auditions across North America, he was chosen to play Roger, one of the four male leads in the Broadway smash and multiple-award winning musical.

However, life delivers an interesting balance for Mena. Along with the plum role and ¡Maracujah! playing a well received showcase gig at Music West, he also received two other surprises—in the form of traffic violations. On the trip down to Vancouver, an RCMP officer gave the driver of the band's van a speeding ticket. Then, about two blocks from the venue, where ¡Maracujah! was playing May 8, the group hit a Checkstop. No one in the van was drinking, but Mena's licence recently expired and his hectic schedule kept him from renewing it. Mena's prize? A \$100 fine.

"That's how life's always been for me," says Mena. "Sometimes life is great and sometimes it's not but usually it's a pretty good balance."

The decision was a tough one for the front man of the Latin band. Although *Rent* is a high-exposure vehicle (four Tonys and a Pulitzer tend to give a production good hype), ¡Maracujah! is Mena's dream band. Logic won over. Mena is taking on two contracts, lasting around 15 months. On May 29, he heads to San Diego to start rehearsals. In mid September, the production moves to Los Angeles. The Chilean-born 27-year old knows this move will do nothing but help the band.

"At first I wasn't even considering it," says Mena. "The people I'm in the band with, I've played with forever. After I sat down and thought about it, the benefits to me and the band are great. For our band to succeed we need to get into a market that accepts Latin music without a second thought. Although we did well in Edmonton, Canada is not that market and the chances for a record deal in the U.S. are really good. That's probably the main reason I'm doing it."

"The exposure will be incredible. We'll have to take some down time but it will give us an opportunity to regroup."

Mena grew up in Edmonton. He studied music at St. Joseph's High School, Victoria Composite High School and Grant MacEwan College. Although contemporary music is his love, this is not his first stab at musical theatre. When he was in Grade 5 he played one of the swindlers in a school production of *The Emperor's New Clothes*.

The *Rent* deal was brokered by Daryl Mork. Along with being ¡Maracujah!'s manager he also helps run the Mork and

Ebbels Talent Agency which mainly focuses on finding roles for members of the First Nations. A few months ago, an audition tape was sent to the United States. Later, while on tour, Mena did an audition in Toronto where they were casting for the Canadian production of *Rent*. He was offered the lead in the Canadian production but it was the American version which Mork and Mena held out for. Their convictions came through when Mena signed the deal.

Besides the opportunity to give an American push to the band, Mena chose to take on the role because it was close to his interests. The character he plays is in a band.

"If I have to be involved in musical theatre, not that I'm dreading it but it's not my first love, this is a good one to do," says Mena. "The thing with *Rent* is it's based on contemporary music and it's similar to what I'm doing. In the role, I can sing stylistically."

One of the major inspirations for ¡Maracujah! was a trip Mena took to South America. While travelling through

Peru, Chile, Brazil and Argentina he casually studied the music of the various regions. He brought the influence back to Edmonton and ¡Maracujah! (which in Portuguese refers to a Brazilian passion fruit) was soon born.

Mena relishes the time he spent in Edmonton. It enabled him the chance to play with highly talented local musicians like Dave Babcock. It also gave him room to grow and the space in which to develop himself. Almost two decades of being in a medium-sized prairie city gave him time to develop into the talent desired by a high profile music/acting locale—such as L.A.

"Edmonton, although a lot of people may tend to disagree with me, has definitely got the finances to support bands," says Mena. "Six months after we started I didn't have to do anything but the band. Plus, there's a lot of great musicians who are very helpful."

"Also, the city is not so small that it's close-minded yet at the same time it's not so big that everyone, if they work really hard, can be in the spotlight and get

recognized."

Mena isn't the only one using this role as a media opportunity.

In mid-June the people responsible for this new production of *Rent* will be issuing a major press release. They will be using the new talents as a testament to the type of individuals who will be brought on board for the musical. Mena's involvement in ¡Maracujah! will act as a boon to the people staging the production.

During his performance contract, ¡Maracujah! will still perform once or twice a month in Canada. The band will focus on high-profile gigs and festivals. Its last local concert, probably until the Folk Fest, will be held at the Arts Barn May 24.

Although Mena plans to use this career move to propel the one he has with ¡Maracujah!, he admits to not predicting the future. After all, he didn't plan on getting those traffic violations.

"How can I say what will happen in a year and a half?" says Mena. "The big intentions I have involve the band and using what connections I make to push the band." ●



Brenna Bastell

MUSIC

Familiar jazz face issues debut CD

JAZZ

BY ANTHONY FOREMAN

Anyone familiar with the Edmonton jazz scene will probably recognize Dianne Donovan's name.

She's played with respected musicians like Tommy Banks, Kent Sangster, P.J. Perry, Wayne Shorter and Andrew Glover in countless local gigs.

Donovan has just released *Yes and No*, a CD of some of her favorite standards like "Our Love is Here to Stay," "In A Mellow Tone" and "I Get Along Without You Very Well." Along with originals by herself, Glover and Shorter, it's all characterized by Donovan's skillful vocal stylings.

Donovan started her career singing six nights a week at the Convention Inn Hotel, building up her repertoire. She's played with orchestras and toured with a big band show.

"In an orchestra, everything is set up for you, so it confines you a little bit more," she says. "In a jazz combo, you're a support—a beam holding the structure up—and that's how it should be. And it's smaller, so you can improvise

a bit more, add something here or there. But in an orchestra, so much is already written you don't want to do anything out of context. So you learn constraint, which is good."

But while constraint may be good, Donovan relishes jazz's unscripted nature.

"There's so much emotion behind it," she says. "It's a lot freer than other forms because of the improvisational aspect. On nights when everything is working and you're singing all right and the band is great, then you get a very free feeling until you're not really thinking about singing anymore and it just works."

"That doesn't happen often, but it's what we aim for."

Donovan felt nervous on the first day of recording. "On the second day things went a lot better. I started to shut out the setting and lean into the music. The music kept me buoyant and I did start to get that same [free] feeling."

Still, it's hard to tell which



Diane Donovan has released a CD of jazz standards.

songs were recorded on the first day—Donovan seems totally at ease in all the songs. It's a confident and fresh piece of work that flows mellifluously from one song to the next.

Unfortunately, *Yes and No* just missed the deadlines for Jazz City. So, Donovan's starting on a new album right away.

"We're hoping it'll be out next year, after this CD gets some airplay."

Super Friendz learn to work as a co-op

ROCK

BY KEVIN KESCH

PreVUE

Sometimes, being in a band is like being married. To make it work you gotta make compromises.

For Matthew Murphy (guitar/vocals), Charles Austin (bass/vocals), Drew Yamada (guitar/vocals) and Lonnie James (drums) working together can sometimes be the toughest part of being in the Super Friendz.

Hailing from Halifax, the band formed in 1993. The quartet, of whom all are original members except James, uses a format in which every member holds equal weight as a songwriter. Although it gives the band a full and ranging sound, it also has drawbacks.

"Not very easily, honestly," is how Murphy describes the flow of the give-and-take method of songwriting. "There are differences with artistic ideals. I think it's our politeness which keeps those differences from breaking out. It's been argued that's what holds us back because if you want to break new ground you have to let your artistic vision have free reign."

"It's not been very easy because everyone wants to feel like they've achieved their goal and we haven't got there yet. We have achieved things but we haven't got there yet."

The songs which ended up on the band's latest album, *Slide Show*, don't hold up to Murphy's scrutiny.

"We were worried about offending people and I don't think that's what it's about," says Murphy. "Honesty is what it's about. You have to take chances."

"Sometimes you hold back because you think people will think [the song] is stupid or funny. You shouldn't do that. You just have to take a chance and be free and if you're an idiot then so what, at least you tried. There has to be a

willingness to take chances and make a fool of yourself. You have to just try and capture your imagination. You can't worry about whether your peers will understand it."

"The idea doesn't have to be brilliant, it just has to come from the heart. With Hank Williams' songs, there is no brilliant songwriting theory, it's just straight forward truth."

Despite Murphy's seemingly negative Generation-X attitude, his band is going places. Two albums have come out on murecords and the latest is distributed by Universal. MuchMusic is friendly towards the multiple videos which the Super Friendz have released and so are fans.

And by looking at other bands

who make a living performing music Murphy knows this group is definitely doing some things right. All he needs to do is look at his label mates and how he feels about them in contrast to some other bands out on the circuit right now.

"I like all the other bands on the label so there is no shame," says Murphy. "We are pretty snobbish. I tend to end up defining ourselves against other bands. It's a way to avoid falling into another scene. I don't want to be part of a trend and it's a way to set your own course."

The Super Friendz
w/Thrush Hermit
Rebar
May 22

Gary McGowan's PROFILES

Name: Dennis Meneely.

Notoriety: Keyboardist with Tacoy Ryde, purveyors of roots and soul music.

Next Gig: May 15-17 at Ike N' Iggy's.

Favorite artist: Picasso.

Whose garage sale would you like to attend? Keith Emmerson, Chick Corea and Glen Sather.

If you were an animal, what animal would you be? A zebra.

First concert attended: The Beach Boys at the Edmonton Gardens in 1963.

Home: Whenever I get back in the same room with my wife.

Age: Cro-Magnon.

Hobbies: Cooking, gardening and drinking.



Dennis Meneely

Last book read: *Tale of the Body Thief* by Anne Rice.

Last accomplishment: Getting through the last weekend with the latest band.

Quote: "We may be laying in the gutter but we can still see the stars."

Favorite drink: Beer.

Sign: Scorpio.

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Ben Folds has a grand old time

ALTERNATIVE

BY KEN ALLISON

Whether it be as a moderate-selling critics-choice band or a breakthrough radio act, Ben Folds Five is set to make an

impact on the music industry

The combination of Ben Folds (piano vocals), Robert Sledge (bass) and drummer Darren Jesse (yes, there's only three members but Folds thinks alliteration is cool) gives a fresh sound for ears which have been deluged by grunge and pop-punk

sound-alikes for the past five years

Folds big trick is that he treats the piano like a guitar. His manner switches aptly from a gentle tickler of the ivories to full out smasher using his forearm. His attack on the instrument borrows more from Joe Strummer of the Clash or Jerry Lee Lewis than Billy Joel or Elton John.

Once the band decided to head out on the road, it expected some level of success. It was key to the formula because there was no other way the three members could justify taking a baby grand piano from city to city.

"The way I figure it, any musician is readily apt to fail miserably or succeed in a huge way," says Folds. "If we had not succeeded we would of been mowing a lot of lawns and such in order to pay for moving a piano around. I don't see how in our right minds we thought we were going to pull that off without a certain amount of success."

The group's second album is as eclectic as Folds is. After calling him at his home in Chapel Hill, N.C. the conversation switches rapidly without notice. One moment, he's describing his creative process, the next he's cracking jokes about the industry. A second later he's describing how he wrote one of his songs. It's the type of speech pattern one would expect from David Bowie, king of the non-sequitur.

The record starts out slamming and moves to more sensitive songs. Social commentary sits right next to ballads which are only scant measures away from a playful song about a friend. The first track to totally grab your attention is "Song For The Dumped." Although the lyrics, "Give me my money back/ Give me my money back you bitch/ And don't forget/ to give me back my black T-Shirt" may make even the most callous of men feel juvenile for enjoying it—Folds swears the emotion is anything but childish or self involved.

"I think that song is the opposite of self-involved," says Folds. "There are a thousand break up songs but have any ever asked for their black T-shirt back? It's a gem of an idea."

A key to why the band is destined to make an impact is the uniqueness of the format. Chapel Hill is noted for its campuses and college rock bands. The most famous exports from the city are Superchunk and Polvo, purveyors of '90s college rock. Although Folds knows his group is different from the other local acts (and admits his group probably gets mocked by some of the cooler-than-thou indie rock groups) he knows his group is respected by locals for being both successful and different.

"Sometimes, the feeling we're from outer space goes deeper than the piano," says Folds. "I think Chapel Hill as a whole is pretty proud of us because we're the first radio band from here. At least we're not some Mariah Carey sound-alike."

Folds has a tight understanding of what went into each song he wrote. Unlike some bands who throw together words which sound good together, he can give a complete synopsis of the various ideas which went into creating an idea. He admits some of his days are completely consumed with one idea.

As much as he understands what makes the outfit tick, he comprehends what allows him to continue to be in a band. Although dance bands and synthesizers are popping back into the pop culture soundscape, Folds feels no urge to travel down such a path.

"It's what I'm good at," says Folds. "I know I can express myself immediately [on the piano]. Just like I wouldn't want the Chemical Brothers to dabble in real piano, I wouldn't want to switch over. I plan to record some stuff where I use a synth but I would never go out on stage and say, 'Here we are, Flock of Seagulls. Ready to go.'" ●

Chapman stick gives Mavens distinctive sound

POP/ROCK

BY WENDY BOULDING

There is always a certain consistency woven into Dale Ladouceur's projects. She has a serious goal to establish herself as a true expressionist but maintains a mischievous charm.

Ladouceur, guitarist Barrie Nighswander and drummer Bill Hobson make up the Mavens. Their debut CD, *To You*, takes the trio in new musical directions, away from past and present projects—including Tacoy Ryde and, for Ladouceur, Painting Daisies.

"For me, this CD confirmed the fact that following your instincts is the only way to go," she explained.

The experience also turned into a growth spurt. *To You* gave Ladouceur the opportunity to control all the songwriting for the first time.

Best known as one of the few Chapman Stick players in the world, Ladouceur spoke of her new sense of confidence and the new trust she has in the stream-of-consciousness method she used to create the songs.

Ladouceur is often inspired by pictorial images. Those images come through perfectly—one track makes you feel as though you were walking fearlessly

through a windstorm; another induces tears over the loss of innocence.

"There were so many times when I went to Bill and Barrie and I explained my idea and I told them I didn't know exactly what I wanted them to do," said Ladouceur.

"They started playing and it would be exactly what I wanted to hear. I don't know if that happened because they are seasoned players or because we have a deep, deep rapport. I think it's probably both."

The CD was mostly recorded at the trio's own recording studio, known as Crowton Productions. Both Lester Quitzau's latest disc and Mike McDonald's forthcoming album were recorded there.

Ladouceur said the Mavens' distinctive quality is the infinite musical possibilities she has at her disposal with the Chapman Stick—an instrument that has been in existence for only 25 years.

Said Ladouceur, "You have this massive palate of sound to use. I know a lot of the sound the Mavens have is due to the fact that the instrument has come up with these types of chords that just aren't typical."

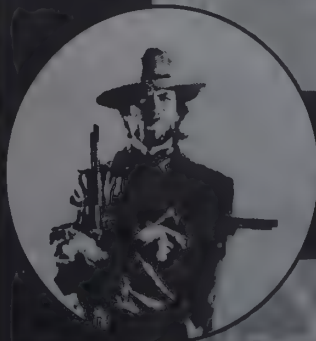
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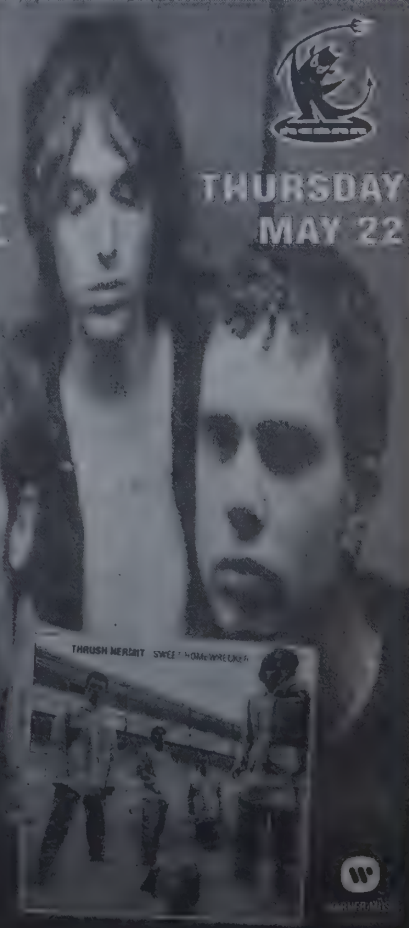
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Slide trombone ace a jack-of-all-trades

JAZZ

BY VUE STAFF

PreVUE

Slide Hampton has played the trombone longer than half the world population has been alive. Born in 1932, he started with the trumpet at the age of 11 but he switched to trombone a year later.

Since then he has played with numerous legends including Dizzy Gillespie, Art Blakey, Max Roach and Woody Herman. Along with playing, he's spent time teaching, composing and arranging. Blending playing with other musical interests has helped the longevity of his career.

"I don't spend all my time on trombone," responds Hampton from his New York home. "It's an instrument which demands a lot of commitment and it's for a person who doesn't try to find shortcuts. Instead of looking at things as problems, I look at them as challenges."

The other key to 55 years with the same instrument is his involvement with teaching. For six days this month, he and Canadian jazz musician Hugh Fraser will be teaching at the Banff Centre Trombone Workshop. Hampton believes the key to teaching is an interest in learning.

"I love the idea of learning," says Hampton. "It's more enjoyable to me now than when I was young. To keep getting good at what I love is a real opportunity and joy."

"I do a lot of teaching because a good teacher is a good student. I'm a student myself and I always will be. Just talking to people about music helps you learn a lot. After all, a lot of what you know comes from other people."

Through the decades, he's seen jazz hit different highs and lows. He has no fear of the music ever being in serious threat of dropping from the world's cultural landscape.

Every so often jazz is a music which comes back because people want it to," says Hampton. "It doesn't exist because a businessman or government promotes it. Jazz always comes back because the musicians want it to and they love playing it."

Slide Hampton with the Hugh Fraser Trio

Yardbird Suite
May 18



Slide Hampton knows there's more to music than blowing your own horn.

Photo: Teri Bloom

Former teen idol gains serious edge

POP/ROCK

BY STEVEN SANDOR

In the '80s, John Taylor was a teen heart-throb as the bassist for Duran Duran, the British New Romantic supergroup, who were far more influential than any of today's "cool" musicians would dare give them credit for.

The holy triumvirate of the band, Taylor, singer Simon Le Bon and keyboard guru Nick Rhodes, had what it took to become pop icons—male-supermodel good looks and the ability to lead a charge of British bands who took New Wave into the consciousness of the American mainstream.

Through the band's first three albums, (its self-titled debut, *Rio* and *Seven and the Ragged Tiger*) hits like "Planet Earth," "Girls on Film," "Is There Something I Should Know?" "Rio," "Hungry Like the Wolf," "The Reflex" and "New Moon on Monday" propelled Duran Duran (named after the pleasure-driven mad scientist from the Jane Fonda sci-fi classic *Barbarella*) to its more than 15 minutes of fame.

But, just like many of the fad-ish bands of the early '80s (what has Boy George done lately, hmm?), Duran Duran just sort of disappeared. There were two semi-comeback records (one of which, *Thank You*, was totally comprised of cover tunes), but it was obvious the band's heyday was over. Le Bon and Rhodes found some success with a side-project entitled Arcadia, while Taylor paired with "Addicted to Love" crooner Robert Palmer to form the Powerstation, who had two hits—the T. Rex cover "Bang A Gong" and the original drum-bass heavy rocker

"It's hard enough to do a tribute album. Everyone wanted to bring in three or four songs. But then they sent out a poll to station managers asking what songs they would like to see us do on *Thank You*. I thought, 'what the fuck is this?' and I knew I wanted out."

—John Taylor, on the straw that broke Duran Duran's back

"Some Like it Hot." If anything, the latter will be remembered for the video which featured the most, er, original use of shaving cream by supermodels ever rendered for MTV.

But what of Taylor now? Well, a split from Duran Duran and a break-up with his wife have left the now-Los Angeles resident a bitter man. His experience with a major-label (Duran Duran's heyday was spent with EMI) has left him with a jaded view of the music industry. Sequencers and electronic studio wizards have made it hard for unemployed bass players to get work.

But Taylor slogs on. He's started his own record label, DeRock, and has just released his first solo album, entitled *Feelings Are Good and Other Lies*. The album has a bit of a late-'70s punk feel to it thanks to session work provided by session player Steve Jones, who once toiled in the Sex Pistols, who, ironically, wrote the most scathing tune about Duran-squared's former employer, EMI Records.

"I met producer Hein Hoven a couple of years ago in L.A.," says Taylor over the phone from his California studio. "We were in the middle of the last Duran album and I was going through some pretty rough stuff. The opportunity arrived to write some

songs. It started off as a joke. We were going to do an independent single under a pseudonym. But, we had such a good time doing it that we started saying that it should be an EP. Then, we had enough material for a full album, without a pseudonym."

"I had to do it. I felt I was getting old. I didn't want to be a career bass player. I picked the thing up when I was 18 basically so I could be in the band."

But the biggest issue for Taylor was control. He wanted to work on a project that was free of major-label "consultants" tampering with the work.

"I had to finance the whole thing myself," says Taylor. "If you take money from someone they want to have a say."

The album was completed two years ago, but Taylor, a self-confessed computer junkie, decided to make it available to listeners exclusively through the Internet. But demand became too strong and Taylor decided his label should actually issue a CD version of the album (it just hit the stores).

Taylor is actually working on a follow-up to *Feelings Are Good*.... After all, the recording sessions for *Feelings Are Good*... occurred over two years ago. After his label releases the follow-up (and a Roxy Music tribute by some of L.A.'s hottest bands).

Taylor plans to hit the road and try to reinvent himself as a solo rocker with a heart and fuck-the-establishment attitude.

His worst memory of the biz? The song-selection process for Duran Duran's *Thank You*.

"It's hard enough to do a tribute album. Everyone wanted to bring in three or four songs—myself, Simon and Nick. But then they sent out a poll to station managers asking what songs they would like to see us do on *Thank You*. I thought, 'what the fuck is this?' and I knew I wanted out."

That's why Taylor's new beginning is so important to him. He's not sure if he'll ever feel comfortable with a major label again. He says Duran Duran never called its own shots.

"I've always been confined. I've always had to make albums that have had a lot of involvement from the label and management. It seemed everyone and his fucking dog had something to do with a Duran record. Everything I did was collaborative. So, I needed a project where I could call every shot. I needed to see what I could do free of a group filled with strong individuals and strong management."

The album's off-the-floor rock-ish feel and simple lyrics might shock Duran Duran fans hoping to hear a retro-'80s album with the obtuse lyrics the band was famous for.

"All the Duran fans I've met like my new record because it is so deeply felt. They're very surprised that it is as personal as it is."

Taylor says that there was "always a lot of second-guessing going on" in the Duran Duran camp. Now, he's gone off and totally second-guessed his career. Remember, this teen idol isn't going to fade gently. He's an angry middle-aged man, pissed off at the world. This pop star has a mean streak. ●

Don't make plans for August

COOL FOR AUGUST
Grand World
(WEA)

Cool For August's penchant for riffs come at the expense of real excitement. Although primarily mixed by noted knob-twiddler Bob Clearmountain, the album goes on to list a total number of five different people over three separate sessions working on just 14 songs. You can probably imagine that somewhere along the line the broth gets spoiled.

The mystery is how? "Big Night," written by Mark Eitzel (of the American Music Club in the same way that John Lennon is "from" the Beatles) is probably the strongest track on the disc, maybe because it seems like it was all done in one go rather than in bits which can lead to a bottomless pit of over-fubbing.

Most of *Grand World* follows the pattern set of "Big Night" but without the same impact. The half-tempo, angst-ridden and, in places, pretty much ponderous approach toward rock says that there's a little too much shoe-horning in the name of art going on here.

T.C. Shaw

JOHN MAYALL & THE BLUESBREAKERS
Blues for the Lost Days
(Silvertone)

Forty years as an artist convincing folks on this side of the pond that the blues genre isn't strictly American domain is a remarkable achievement in itself. And Brit guitarist John Mayall, at 63, certainly deserves kudos for refusing to hang up his six-stringer.

But on *Lost Days*, he's more content to splay about in that musical comfort zone he created for himself rather than turn new sod. Mayall's always been at his best melding rock-oriented nuances with back-porch traditions, like on the CD's gripping opener "Dead City."

Alas, the rest isn't much more in-

Short Cuts

JOEL COHEN AND TOD MACHOVER: *Angels: Voices From Eternity* (WEA) This collection of modernized Gregorian chants features the Boston Camerata and Youth Pro Musica, among others, doing eerie and beautiful things along with various fabricated sounds. Thankfully, Machover resists the heavy hand so common to computer synthesists and instead augments the glorious vocals throughout. With occasional bows to the Yes, Hildegard von Bingen and Shaker spirituals this is one really neat album. (Georges Giguere)

VARIOUS ARTISTS: *Nuyorican Soul* (Giant Step/Blue Thumb) A bevy of talents combine to create a musical tapestry that stretches from the throbbing bass of Jamaican reggae through the smouldering syncopation of Latin music through to the harsher, street-influenced sounds of hip hop and the energy of high-powered dance music that went through trends like socks. Throw in some big band influence here and a dash of electronics there and there you have it: an amazing album. Vocalist Joleyn Brown, rapper Jazzy Jeff, guitarist George Benson and vibist Tito Puente

New Sounds

This week's newest discs

novative than jam days at the Commercial.

Gene Kosowan

THE BYRDS
The Legacy Reissues
(Sony Music)

Stop blaming the Byrds for the Eagles, already. Sure, the highly-imitated Byrds sound is probably the first place to look for the earliest evidence of "country rock," but like everything else in this here decadent capitalist society we live in, this too has been corrupted. There's more to the approach than a well-placed slide guitar solo. That's why Joe Walsh will forever be known as a successful pop hack, rather than a trail-blazing pop pioneer. C'mon, you think a guy like Gram Parsons (he taught Keef about country music; Keef taught Gram about nasty habits) could've actually hung with Don Henley? Get a grip!

What the Byrds have that other groups that came after don't is this: they forged a new sub-genre of pop without a road map—this is significant when you realize that dozens of careers have been built out of their work. From Tom Petty, Wilco and the Bo Deans all the way back to Maria McKee, Omar & the Howlers and Jason & the Scorchers.

What little the Byrds haven't influenced is outside of their ethnocentric ring of influence. It's a white thing, you've got to understand.

Just released are the second set of four original albums by the Byrds with loving detail given to re-mastering, so

add authenticity to this diverse collection of tracks. (Shaw)

ERYKAH BADU: *Baduizm* (Universal) Smooth seduction music with sultry vocals; what more can one ask from a master of the genre? There's a lot of Motown here, at least as much as you'd get with a severe dose of Prozac, but it's sweet to listen to anyway. Lots of keyboards, solid if slow bass work and good backup vocals round out this effort. (Giguere)

MARK OWEN: *Green Man* (EMI) Radio-friendly pop in various permutations (lightweight funk, Dylanesque story-songs and Adult Contemporary, complete with a string section) served up with Owen's penchant for turning routine musical workouts into set pieces—some heavy lyrical messages indeed. Co-produced by John Leckie (Could it be that John Leckie, of 70's Toronto punk band the Viletones? Naw, couldn't be) and Craig Leon, the album's polished sound may well find its way onto a lite-rock station easily found right near your workstation soon. (Shaw)

OFRA HARNOY: *Vivaldi Cello Concertos* (RCA/BMG) Given the stellar backup provided by the Toronto Chamber Orchestra and production by Jacob Harnoy, this can be no less than it is: a sweet-sounding jaunt through half a dozen of Antonio Vivaldi's works. Harnoy, as usual, does no wrong; her tone is impeccable and her playing is as delicate and precise as you'd expect from any superstar. (Giguere)

each pearlescent vocal harmony is as clear as possible. Also included, to foster sales among the converted, is a slew of previously unreleased tracks including instrumentals, alternate takes and half songs.

Among the second set of four discs is the brilliant *Sweetheart of the Rodeo*, the quintessential country/freak album. Its unwavering devotion to the "olde tyme" style of C&W puts the current crop of manicured Nashville clones to shame and the album will turn 29 this year. Now, that's influence. If you ever wanted to know where the "twang-core" sound came from this is where to look.

T.C. Shaw

SUPERGRASS
In It For The Money
(EMI)

Well another decent band bites it. When Supergrass made its major label debut with *I Should Coco*, the band introduced the world to a quirky mixture of retro rock and modern sounds.

After one hit record, Supergrass decided it would be easier to copy Oasis and the vocals of Billy Corgan than stick to the original sound. Only a third of the disc sounds like anything other than modern radio pabulum.

"Cheapskate" uses a disco rhythm/keyboard sound to nice effect and "G-Song" is a strong track. Otherwise, this record could have come from any number of mid-level British rock acts. If mediocrity is your thing, then this is the album for you.

Ken Ilcisin

X-LARGE: *Living Large* (2112) Relive the DIY days of the early '70s when anyone could, and did, pick up an instrument and play, play play. X-Large make a simple, no-frills sound very much like Rancid without the overdubs. Yell-a-long, anthemic choruses are interspersed by poly-syllabic verses that only an auctioneer could really sing to. Like 100 other bands their target audience must be 12-15 year olds because the rest of us have already heard this at least one time around, if not a little more. (Shaw)

HART ROUGE: *Beaure's Home* (Highway 13 Musique/Folle Avoine Prod.) Franco-Canuck folkies Hart Rouge have passed along an entirely delightful album, chock-full of interesting songwriting (in both official languages), excellent vocals, and restrained musicianship. The band's sixth release, it's both happy and fairly low-key overall, with a fresh sound that draws from diversity: James Taylor, aboriginal drumming, Celtic pipes, Saskatoon old time country guitar and too much else to put a finger on. This is a massively cool and entertaining disc, and there's a good Web page at <www.gamism.com/hart.htm>. (Giguere)

POWDERFINGER: *Double Allergic* (PolyGram) Powderfinger are an Australian quartet who manage to sound very much like lived-in, that is, before their label gave them a blank cheque (with which they proceeded to over-produce *Secret Samadhi*). (Shaw)

B.A.D. COMICS PRESENTS MAY 15, 1997

Rebar

Science Fiction

10c

Thursday May 15

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JOE'S FUNERAL
and
ROCK PLAZA CENTRAL

Tues. May 20

ALTERED STATE ALLIANCE (HIP HOP DJ'S)
And Guests
Reggamel artists
RACE

INSIDE: Jean Chrétien Answers One Mooty Question As Briefly As He Can (Page 8-84)

Thurs. May 22
THRUSH HERMIT
With Special Guests
SUPERFRIENDZ
and
PLUM TREE

Fri. May 30
FORBIDDEN DIMENSION
With Special Guests
THE MANTS

Sat. June 7
SILLY RABBIT
With
KITTENS
and
SHALLOW

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TIX: 



Klodyne Rodney's Theatre Notes ...and rumours

Hey folks! Been a while eh? I've been in and out of town and keeping a low profile so there's a lot of housecleaning and bits to catch up on. Some of this some of you will have heard before. So remember as you read folks, redundancy is in the eye of the beholder. And, not everybody knows everything. Lets see...

Culture Shock, the monthly arts magazine, is no more. At least, not for now. You see, **Paul Molton**, the current editor and publisher, has moved on to other adventures. In addition to being the Chair of the Edmonton Arts Council, he has also taken on the responsibility of Facilities Management for the new **Francis Winspear Concert Hall**. Congrats Paul. He's going to be fantastic at the job, don't you think?

May 14 marked the deadline for

submissions to the Create "Art" Mascot Design contest. Initiated by the **Edmonton Arts Council**, this contest is one of the preliminary steps towards the second annual **Celebration of the Arts** in Edmonton. Last year's inaugural event used posters, outdoor advertising and tent cards to get the word out on what the arts do to enhance our economic and social well-being. This year, the marketing committee has come up with a "Where's Waldo" type senario based around the slogan "Adventures with Art."

I'm telling ya, you keep your head down for two minutes in this city and the whole landscape changes. It shocked me a while back when it was announced that **Heather D. Swain** would be leaving **Fringe Theatre Adventures (FTA)**.

It also made me wonder who on earth could possibly replace her. Well, the answer to the question is one I found out just recently. **David Cheoros**, who has worked at FTA in the past as box office manager, has been hired on as the new Festival Director. Congratulations. Down the hall, another FTA office is also undergoing change. This time it's that of **Ron Jenkins**, former Director for FTA's **Theatre Adventures for Young Audiences**. Yes, you read that right. Former. As in history, b'bye. Seems that the theatre is about to embark on an experiment. The plan is to contract different directors for each of their three pieces next year, one of which is a new work by **Stewart Lemoine** entitled **The Subject of My Affections**. I think there should be a Sterling category for Outstanding Creative Titling of a New Work. Mind you,

Stewart would probably win every year. As to Ron... I know he's got a number of freelance projects on the go right now... but he's not planning on leaving, is he?

When it comes to local playwrights, I think I owe very belated congrats to a couple of people around town. You see, the winners of the **30th Alberta Playwriting Competition** have been announced and there are a couple of winners from our town! Yeah! In the category of full-length production, the winner was local scribe **Charles Wood** who penned **Combustion, Combustion**. In the area of discovery, **Kevin Scanlon** of Sherwood Park received the jurors nod with his piece, **Bloody 'Eli**. And just who were these jurors? Well, none other than **Stewart Lemoine**, **Sharon Pollock** and **Frank Moher**. Speaking of Stewart, **The Playwrights Union of Canada** now has the copy-script, **Connie in Egypt** available.

Well folks, it looks like the alliance between the **Phoenix** and **Theatre Network** is a go. Word is that the interest from the national level is sincere and encouraging. On the other hand, it seems that the same cannot be said here at home. Resistance to the idea is coming from several areas but we, the plebian public, should know the score by the

end of May. Does that mean **John Cooper** will be back in town? Good question. Having lost a whole pile of cash with the demise of the **Phoenix**, I find it hard to believe that he would be willing to give Edmonton another chance. I've heard several things from several places but the consistent story seems to centre around a three to four month stay for John with two or three shows being done during that time. I hope this works and that there is still a few drops of goodwill left among the **Phoenix's** past supporters. Think they'll change the name?

To quote **Jeff Haslam**, "Other theatres do bingos, the **Varscona** does shows, shows, shows." He's not kidding. They just finished up with a huge event organized by **Blair Wren** over at the **Catalyst** space, and now they're onto their next one. In the past, this determined group has served up fundraisers with a strong musical framework. This time, to accomodate those who would like to participate but don't have the slightest bit of chanter in them, the **Varscona** is presenting **AUDITION!** The idea is that on May 25 you'll be able to check out what actors present behind closed doors to the artistic directors of this city in order to get the part. Now to get involved, what you need to do is leave a message on the **Varscona** event line which is 433-3399, mailbox four.

The Edmonton Art Gallery Now Showing!

Disrepresentation



Jeffrey Spalding
Untitled #12 (Removal Drawing), 1977

Disrepresentation explores some of the range of abstract art currently being produced in Alberta, from the pure abstraction to entirely independent explorations.

This exhibition is produced by The Edmonton Art Gallery for the Alberta Foundation of the Arts Travelling Programme.

The Human Form in Contemporary Inuit Art ends on May 18. This project highlights Inuit art from the Inuit Art Enthusiasts group of Edmonton. Don't miss it!

The Edmonton Art Gallery
2 Sir Winston Churchill Square, Pedway at Churchill LRT
422-6223 Admission: \$10 adults, \$5 students
Parking at Edmonton Centre, City Hall and Jubilee Parkades

Children's festival focuses on rainforest

VARIETY
BY VUK
ITAIT

PreVUE

Rainforests may be about as removed from Alberta as palm trees and Stanley Cup finalists (at least in 1997), but for four days,

the Northern Alberta International Children's Festival will bring the foliage of South America, the American Northwest, Asia and Australia to the consciousness of our kids.

The rainforests of the world cover less than six per cent of the globe, yet are home to over 75 per

cent of its fauna and wildlife. This year, local kids will get to explore a part of the planet they may never experience otherwise at the Arden Theatre.

The festival will feature **Jungle Fever**, an interactive rainforest display. Kids will have the chance to get their faces painted like Amazon Kayapo Natives. Tibetan monks will create a sand mandala. As well, the festival will feature lots of arts crafts and storytelling for kids of all ages to enjoy.

But that's just the tip of the proverbial iceberg. The mainstage will be filled with performers from around the globe, including **Eric Nagler** and his homemade musical instruments; **Spanish puppeteers**; **Snowflake** (Gale LaJoyes) the silent clown and nine Tibetan monks performing ancient rituals and the **Kayaga** performers of Africa. The entire experience is meant to open up the young child's mind to a world of experiences.

As well, there will be a myriad of environmental and energy-conscious displays to inform children of the issues involving the rainforest.

Programs for the festival are available for free at 7-Eleven locations throughout the city.

Northern Alberta
International
Children's Festival
Arden Theatre
May 20-24

HARCOURT HOUSE GALLERY

curated by
McLean

Fiertei
Ingram
Osborne
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May 1 - May 31, 1997
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Carnival highlights young Alberta talent

THEATRE
BY ARAZI ARSLANIAN

PreVUE

It's not the latest topic on *Geraldo*. The Carnival of Shrieking Youth is a bona fide theatre event.

For five action-packed days, four young Alberta playwrights will showcase their work with the help of actors and directors. All will be between ages 14-25.

Don't head for the hills, Gentle Readers. The accumulation of so many teens isn't likely to cause any riots or explosions.

Unless they're in the script, that is.

"These are all brand new works," says festival director Karl Shreiner. "Two were workshoped at Workshop West's Springboards Festivals. The other two are from an Alberta-wide playwrighting competition that we (Theatre Theatre) had."

Dancing With Demons by Dave Forrest and *The Scribe Of Saqarra* by Lola Henault fill the former category—Allan Chambers' *Skeletons In The Closet* and Ryan Hughes' *Torso* the latter.

"COSY originally started five years ago when there

was little or no opportunity for young people to express their own voice," says Shreiner. "There had been the Teen Fest when we came into the scene, so we filled a very important slot that way."

Other theatres have also gone on to follow in Theatre Theatre's footsteps. Where one festival was the general rule, new successes like the Fresh Fest and Theatre Network's Next Fest are giving more teens an opportunity to discover their love for the theatre.

Robin Draginda, who stars in *Torso*, is just such an example.

"I went to Vic Comp," the young actress beams. "I love acting. The thrill of being onstage. In life, if you're having a bad day you can't say 'I don't want to be myself anymore.' In theatre, on stage you get to be whatever you want."

After watching the festival grow and grow over five years, Shreiner is delighted with what he sees.

"It's fueled by the never-ending power of youth," he says.

Carnival Of Shrieking Youth
Kasa Theatre
May 14-18

Operatic production parodies the BIG show

THEATRE
BY ARAZI ARSLANIAN

PreVUE

One thing is consistent in opera.

It's BIG. Big sets, big casts (both in number and in girth), big costumes, big emotion, big swells of music and, most importantly, a big death toll. Though most opera fans are loath to admit it, the medium is as bloody as it gets. When a character goes out, they don't go pretty.

"My favorite is Lucia," says Canadian opera diva Mary Lou Fallis. "She kicks the bucket after she finishes this huge aria. And she goes into the bargain!"

Another favorite is Mimi in *La Boheme*, who hits a flawless high "G" right before she dies of... get this... consumption.

"It's not real life," Fallis explains. "It's emotion to the highest power. We're surrounded by technology now, even in the performing arts. Opera is passion. It's flesh and energy."

With all the major oratorios, choral works and roles such as Despina (*Così fan tutte*) and Zerbinetta (*Ariadne auf Naxos*) under her sash, Fallis has toured not only the world but the map of human emotion that only music can draft.

First-hand knowledge of the highs and lows of her beloved medium has led Fallis to write five one-woman shows about musical females. *Emma, Queen Of Song* (the true story of Canadian diva Emma Albani), *The Mrs. Bach Show* (featuring the woman behind the talent of J.S.), *Ms. Mozart* (the POV of Wolfgang's sister Nannerl) and *Primadonna* (based on Fallis' life as an operatic talent)—which garnered an ACTRA award for the artist.

The latest and greatest? *Primadonna's First Farewell Tour*, the sequel.

"Eighty per cent of it is stuff that I've experienced," she confides. "The First Act is a primadonna who's aging..."

(that's the fiction part, as Fallis has been going strong since her operatic debut at 15)

"...her voice cracks during a live broadcast. She rests for six months and decides to go on tour to the places where she is loved the most."

She starts in her home town, of course. The diva is even asked to sing at the 100th birthday of her first voice instructor. Then everything, that is EVERYTHING, goes terribly terribly wrong.

"Her agent keeps calling, a rival keeps throwing venom at her, the cleaners shrink her recital gown and the guest of honor dies. But she decides to do the concert anyway, despite constant distractions."

Fallis insists that opera knowledge is not the only thing that will make *Primadonna's First Farewell Tour* a barrel of laughs. Life's little (or gargantuan) pitfalls can overcome the best and the brightest among us. It's just a lot funnier when you're struggling with the *sturm und drang* of Mozart with less than a week's rehearsal. Talk about high stakes.

Primadonna's First Farewell Tour
Citadel, Kasa Theatre
May 13-18

Actor unfazed by *Amadeus*' screen history

THEATRE
BY AUDREY WEBB

PreVUE

It's not difficult to understand why Peter Shaffer chose Mozart's middle name as the title for his play about the musical genius. "Wolfgang" just doesn't have the same pizzazz.

Besides, *Amadeus*, which translates to "love of God," reflects the action of Shaffer's play quite handily. The play unfolds through the memories of Antonio Salieri, a contemporary of Mozart, who craved the love and adoration God seemed to bestow upon Mozart. Although Salieri possessed musical talents and virtues of his own, he most desired those granted to Mozart.

Director Paul Gelineau believes "there is a primal need to be recognized and accepted, to find identity whether it is in your couple or in your family."

In his own quest for fame, Salieri plays Tonya Harding to Mozart's Nancy Kerrigan. Despite his extreme efforts to prevent Mozart's ascent, Salieri (portrayed by James MacDonald) ultimately fails to gain the recognition he desperately wants. He concludes the play by saying "When you feel the stinging bite of failure, think of me. I will be your patron saint of mediocrity."

Gelineau chose this play as his thesis project for his MFA (Directing) degree in part because it was "epic in quality—and bold." Equally appealing was Shaffer's use of language, which Gelineau describes as "Shakespearean in a sense because the characters speak their thoughts."

A small amount of the playwright's most colorful language was trimmed for this production and what

remains may seem out of synch with modern-day notions of the 18th century. Gelineau defends Shaffer's choice of language saying it is "sometimes used for rhythm and comes out of frustration from Mozart. The language emphasizes the way he thinks and he uses the words musically."

Edward Belanger, who will portray Mozart, believes the 18th century composer's appeal continues today not only because of his musical genius but in part because Mozart died at age 35 in 1791—giving him the same lingering mystique as the likes of James Dean, Marilyn Monroe and Kurt Cobain.

Belanger's research for the role consisted of listening extensively to Mozart's music.

"Music is the key to his character," he claims. While he admits he used to listen to classical music only while vacuuming, he now professes a greater respect for the art.

Featured prominently in this production will be the music of Mozart, some of which will be sung live on stage. With no musical training of his own, Belanger will "perform" several compositions on piano—thanks to the technical genius the Timms Centre is able to provide.

"This is quite a nifty little theatre we have here," boasts Gelineau.

Belanger is in no way intimidated by Tom Hulce's version of *Amadeus* in the award-winning film. Although he saw the picture when it was first released, he is not haunted by memories of Hulce's screen portrayal.

"What I remember most is the emotions that it invoked," he says.

Amadeus
Studio Theatre
May 15-24

What are **YOU** Doing This **MAY** ????

STUDIO THEATRE PRESENTS

AMADEUS

by Peter Shaffer

MAY 15 - 24, 1997
Timms Centre for the Arts
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CASTING
Kate Ryan
Jeff Haslam
Andrea House
John Kirkpatrick
and
Dana Andersen

DESIGNED BY
Stewart Lemoine

STYLING
Michelle Chan

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JUNE 6 & 7

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Hosted by Patti Stiles & Jeff Haslam

Last year was a sell out!!

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Cabaret fundraiser needed bite

THEATRE
BY ARAKI
ZAKARIAN

ReVUE

Edmonton's Theatre community was out in full force to support Northern Light Theatre's Spring Comedy Cabaret fundraiser this Saturday. Liquor flowed, pretzels were munched and cold hard cash flowed into the theatre's coffers.

Host Patti Stiles did her usual magic and charmed a packed house with her coy grin and addictive personality. A roast of and for the community, Stiles promised an evening of below-the-belt jabs "with tongue planted firmly in cheek."

Close, but no cigar, Gentle Readers.

Imagine this reviewer's audacity at critiquing a fundraiser! How low can you go? Such events are made to raise both money and support for a community limping from a fiscal beating. Critics should put their poison (OK, maybe slightly irritating, but an analgesic cream will clear it right up) pens away for the night and chill out.

Well, this reviewer saw something that Saturday that demanded treatment in print. An opportunity to heal our ailing community was ignored.

The point of NLT's Spring Comedy Cabaret is to take some time to laugh at the craziness of our industry, take some deserved stabs at the critics and put things in perspective by not only laughing at ourselves but each other.

The fact is, very few things are fair in the performing arts. Stars are born and go on to tackle endless enviable roles, despite limited talents. Hierarchy is observed in the workplace to the point of victimization and abuse. Idle pedants can snatch grants out from under the noses of truly earnest theatre artists, merely because they went to school with a member of the funding body's committee. This and many other stories of injustice and struggle pepper the histories of everyone who works in this often unforgiving industry.

Fierce competition can fire up a group of perspective employees, but when coupled with the helplessness we are all inclined to feel in these stone-hard times the result can be negative and sometimes cruel. We are all of us guilty of it—a white lie told and a nasty comment whispered—the implication that someone got a job not because of his or her talent but through ulterior, often horizontal, means.

All of these things have happened to us in some way or another. The barbs of this profession have wounded us all. So why not approach *that* collective pain with humor?

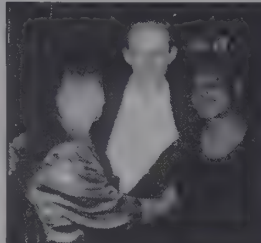
None of these issues were addressed at the Cabaret that night. Effective slags at local critics and situational insanity were a highlight but the humor lacked the edge many of us feel we are teetering on. True, stakes would be much higher as a result...the risk of offending someone augmented. But with host Patti Stiles and comedic writing talent Audrey Webb to orchestrate, the final product would definitely have been high quality.

What we needed were some balls. To see the darkness, not outside our community but within it. To see each other as fallible and approach it with as much humor as we do commitment. To really, truly, laugh in the face of adversity.

With such a weapon among us how can we grieve our fate? We cannot. We can just march forth together.

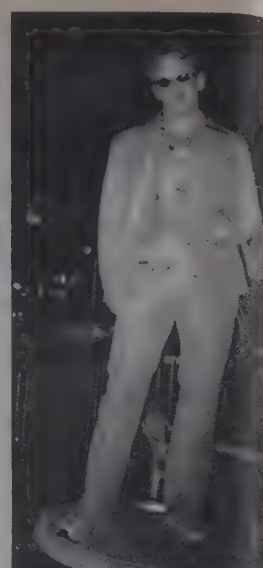


109 Discotheque bounced off the walls—and the tables—as 400 people danced the night away in celebration of its opening. This adult nightclub, recommended 25 years-plus, rocked with tunes from the '70s and up.



NIGHT FEVER: Sally Candy, PR gal, Pat Ryley, 109 club owner (remember the Roost) and Shirley Valentine.

DANCING IN THE STREETS... and on the tables! Unidentified groover enjoys a moment in the spotlight.



The grand opening of TIX on the Square, in Sir Winston Churchill Square, was well attended by members of the business and arts community. The TIX kiosk will sell advance and same-day discount tickets for performing and visual arts events, festivals and concerts.



STEP RIGHT UP: Avid arts supporter, Coun. Michael Phair (left), executive director of the Edmonton Arts Council, Josh Keller and TIX manager Derek Brooks (right) are pleased to be part of Edmonton's newest arts and entertainment connection.



WANT TO BUY A TICKET... to *The Lake of the Heart*, Playwright/Director Stewart Lemoine's (right) latest work, starring Jeff Haslam? Or to the 10th Annual Elizabeth Sterling Haynes Awards, honoring Edmonton's theatre community?



Photo: Ken Iliam

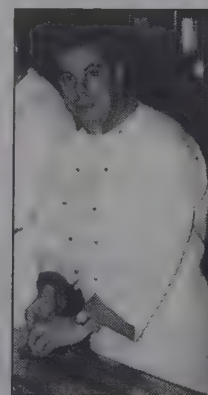
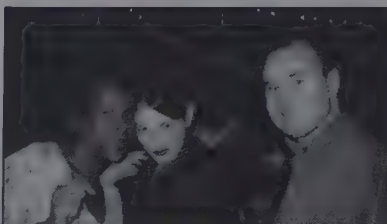


Photo: Ken Iliam

Edmonton native Bruce McCulloch, of *Kids in the Hall* fame, wowed the audience Thursday at the Myer Horowitz Theatre with his comedy show *Slightly Bigger Cities*. Brian Connolly, of *Shadowy Men on a Shadowy Planet*, provided the musical backdrop for the evening.

Opening night reception for the audience and cast of "Lands Ending: The Edge of the World," was a smashing success—complete with exotic treats from Catering Creations and "Jungle Cocktail."



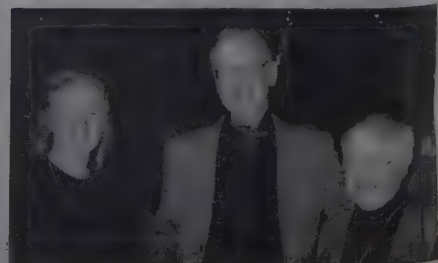
YOU LOOK MARVELOUS! Cast member Pat Darbasie, U of A interior design student Lunaru Matt and actor Troy O'Donnell schmooze. Pat, 'au naturel,' sports a collection of coils ranging from platinum blonde to bright blue as characters Flossie and Ruth.

Chef Patrizio Sacchetto flew in from San Francisco for the grand opening of Sorrentino's new downtown location.



WATCH YOUR STEP: Or you may fall off the Edge of the World! Playwright/director Trevor Schmidt and director Judith Betzler promise you a trip you'll never forget.

THEATRE LOVERS: Lynnev Stewart, mom of actress Davina Stewart, enjoys the party with Francis and Greta Sitwell (right). The Sitwell's say, "Small theatre keeps us young and happy." Those smiles tell all.



WINGS

Music by Jeffrey Lunden
Book and Lyrics by Arthur Perlman
From the play WINGS by Arthur Kopit
"A Musical that matters deeply"
N.Y. Times

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- Price per person, bev. & tip included.

BAKERIES

Mr. Samosa (9630-142 St. 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghanthia, samosas, nan, and rotte, Indian sweet maker.

Skopek's Bake Shop (10115-104 St. 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon-Fri.

BISTROS

Bistro Praha (10168-100A St. 424-4218) The first European cafe since 1977 and still the only one.

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Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province.

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Louisiana Purchase (10320-111 St. 420-6779) Higher-end style of cooking from the Bayou and great atmosphere.

CAFÉS

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, Latte, Cappuccino, Great Coffee, Fabulous Desserts by Skopek's Bake Shop.

Breadstick Café (10159 Whyte Ave., 448-5998) Open 24 hrs, licenced. Catering.

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Basic Training offers interactive fun

THEATRE

BY AMY ROBIN

How interactive can you be when you have just eaten a slab of prime rib as thick as a brick? Well, that all depends on how many daiquiris you can guzzle in a four hour sitting.

I love interactive dinner theatre. You get to drink, eat, yell and be as rowdy as hell. Interactive dinner theatre all depends on the audience. You may be asked to participate in the play or, if you're too cool—like me—you may not.

Basic Training, playing at Jubilatons in the West Edmonton Mall, is a quaint little revue centered around Camp Moose Jaw—a fully operational military training camp with no trainees. Sergeant Larry Bunko (Dan Baker) has shanghaied the government into believing the base is operational and, like Robin Hood of yore, has been spreading the base's psyche amongst the community. But the evil government accountant, Major Edward Burns (Ron Ror), has noticed that something is awry at the all-too-efficient Camp Moose Jaw and is preparing to visit the camp for an inspection. The game is afoot and merriment, music and bungling

ensue.

Basic Training features music from the '40s hit parade and rock 'n' roll originals from the '50s. The music is sung beautifully by the cast who manage to reflect the sound of the era quite accurately. Golden oldies buffs might have problems with some of the selections which postdate the era being portrayed. For example, "Rubber Ball" sung by Bobby Vee was pressed in 1960 and "You're the One that I Want" (from the musical *Grease*) was not a song from the '50s, in fact it isn't even typical of anything that was recorded back then. Perhaps a listen to Clyde McPhatter or even Chuck Berry is in order—truly two groundbreakers of the time. My persnickety manner aside, I enjoyed all the old tunes whether they were appropriate or not.

If you like golden oldies and you like food you will most likely like *Basic Training*. The evening would be best enjoyed with a group of friends you can be yourself with—they will offer the much needed support if you're called upon to make your stage debut.

Basic Training
Jubilations Dinner
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Not-so-straight talk with Robin Williams

MOVIES

BY DAN McLEOD
SPECIAL TO VUE WEEKLY

NEW YORK—Robin Williams and Billy Crystal worked together for seven years on *Comic Relief*, their annual HBO fundraising special for the homeless, but searched in vain for a vehicle to unite their talents on the big screen.

The answer finally came last year when they viewed the 1984 François Veber comedy *Les Compères* which starred Gérard Depardieu and Pierre Richard. A rewrite by screenwriters Lowell Ganz and Babaloo Mandel (*City Slickers*, *Parenthood*), combined with the freewheeling improvisational talents of Williams and Crystal under Ivan Reitman's direction resulted in *Father's Day*.

The combination seemed a natural for Williams, who already had a successful comic pairing last year with Nathan Lane in *The Birdcage*. Mike Nichols' remake of the 1978 French farce *La Cage aux Folles*. In *Father's Day*, the 44-year-old comic plays a neurotic failed writer on the verge of suicide. Crystal is a successful attorney. They come together while searching for their lost son.

I talked to Robin Williams recently in a Manhattan hotel room where he was taking a break from filming Gus Van Sant's *Good Will Hunting* in Toronto and Boston.

Dan McLeod: You always ask directors for one extra take that is "your" take. How many of those got into the final cut of *Father's Day*?

Robin Williams: Eighty-three per cent. I don't know the exact percentage because I've used a lot of my third takes too. And I haven't seen the "final" final because I've been in Toronto working.

DM: You also have a Robin Williams signature scene.

RW: Oh yeah, the multiple father characters. That's almost mandatory. "OK, I'll do it. PLEASE, let's get it over with! Dance for the people! OK, here we go." I tried lots of different things and I was worried at the time. It's hard to live up to a standard. But the rest of it is pretty much in character.



Robin Williams

Character, as much as it is for a man who's Freud's grab bag. Who has every neurosis known to man. I mean, it was interesting to play the dynamic that normally Billy and I have when we're on stage in *Comic Relief*, where I'll go off [on a tangent] and he'll be there [trying to calm me down]. That thing of bouncing off each other, which we've done very well over the past seven years.

DM: Yet it's taken a long time for you to do a movie together.

RW: Yeah, to find a story. And also to find the scheduling. Billy's been working and I've been working to find a window of opportunity.

DM: Is it true that Billy was writing a project for the both of you?

RW: Years ago, there was an idea about two cops founding their own religion, which still may be usable. "The Temple of Me! What's it called? The Church of Vinnie. Make an offering." I don't think they ever finished the story. And then this one showed up. They sent the tape of the French movie [*Les Compères*]. [But I was cautious], because if I do any more French movies, they're going to say [in a French accent] "You can never come back here again. You can never buy a French thing. You must not even eat chevre. You are not allowed to do that." But I followed the idea of Billy and I working opposite each other—him playing the machismo Depardieu part. And as [screenwriters Ganz and Mandel] started to write it, they changed it and lost the whole Mafia subplot that was in the French movie. And it started to work. It took a lot of work, though.

But we kept on it—Lowell and Babaloo and Ivan and Billy and I—working on it, pushing it to see what we could find in terms of characters. At one point, there were a couple of dramatic scenes where Billy would talk about his father and I would reminisce about my father. But they had a couple of test screenings [that weren't well received] and it just seemed like they were side roads versus staying on the same path. It also seemed like we were going for sentiment when we didn't need it.

DM: Is there a generation gap between you and your [14-year-old] son Zachary now that he's a teenager?

RW: It's very difficult to explain the '60s to him. "Yes, I've seen people melt." What do you say? "Your mother and I were dancing in a field; that's why your name is Port-A-San." Those who survived the '60s. "Macramé! You're my daughter and you know you shouldn't do that. But I know! Don't look at me like that." What do you say? My son has changed his hair color more times than the rainbow—it was blonde and then it

was black and then it was green. Then he shaved his head and now it's breakfast with the Marine every morning. And he's considering getting a tattoo. At a certain point you have to say, "It's OK." He's still a sweet kid.

DM: Is it true your dad wanted you to be a welder?

RW: No, he said to have that as a back-up profession. He always said, "If you want to be an actor, do it, be an actor, but have a back-up profession, like welding." He was very lovely that way. I think somewhere along the line he didn't get to do what he really wanted to do when he was growing up and so when I said "I love this," he said, "OK, that's great, but have this as a back-up." It was wild, man. It was incredible.

DM: Did anyone ever miss during the head-butting scenes in the movie and actually butt heads with you?

RW: I think one time I may have gotten close. It's a really ugly move. I saw it happen in a fight once. We were working with good stunt people but some people did get hurt in those mosh-pit scenes. Have you ever really been in a mosh pit at a concert? Oh my God. It's a car wash by the Marquis de Sade. The people who actually did the mosh-pit scene were these people who were pierced everywhere—they were mugged by a staple gun—but talking to them, they were really gentle people. Stunt men, but also dancers who have been around all this stuff. And a lot of them were really hardcore punks, but very gentle. We'd sit and talk about computer games and books and science fiction. It was totally the opposite image of what you'd think. You'd think they'd be like Pirates of the Caribbean. But a real mosh pit is an astonishing thing. I went into a club once and people would stage dive and the crowd would part. They wouldn't catch you. There's been a couple of cases where people have been really badly hurt that way.

DM: Talk about being mugged with a staple gun, that's how Mel Gibson looked.

RW: That's my favorite line in the movie—"Did that one hurt?" "No, that's not the one that hurt."

DM: How did you get him for that cameo?

RW: He just came to visit, because he's a good friend with Joel [Silver, the producer]. I think we're supposed to keep it a secret, though. [Whispers] "Shhhh. Quiet. Surprise." [Hollers in a Scottish accent] "**BRAVEHEART: THE BIGGEST FUCKING MOVIE EVER MADE! MAKE THAT INTO A MEGAMUSICAL!**" [Singing] **STANDING IN THE FIELDS WITH YOUR BALLS HELD HIGH!** It's like *Gandhi: The Musical* [Impersonating Mahatma Gandhi singing]. "I'm a little man with a dream/These tiny pants are killing me/Spinning wheel is moving me/Indi-ra!/Indi-ra!"

DM: What do you and Billy bring to each other?

RW: He's like a ground. He's a nucleus and I'm the electron—if it's a particle. But then we sometimes switch out of that and he can bounce out. He has such a centred quality about him. That's what I enjoy and that's why we always work really well together. I trust him in that way. I trust that he will know the boundaries. Sometimes I don't. Today, we were talking about doing a kind of a Jewish version of *Riverdance*, called *Shi-*

vadance, with 18 dancing rabbis. "Grab a hymn when you're moving. Oyl!" But he'll know when to go and how far to go and then say "OK, bring it back." He's very good that way. Just a look from him and I'll know. That's why he can host the Academy Awards and I can't get near it. Because I don't want Gregory Peck going [softly, impersonating Gregory Peck] "You didn't have to grab yourself. There was no need to go there, Robin. The world doesn't need to know the size of you, in any way."

DM: Were you ever offered the job to host the Oscars?

RW: Kind of. In the years when Billy wouldn't host, they were looking for anybody. But the one time I was on I hosted with Jane Fonda. It was one of those times when they used to have multiple hosts—a tag team. But it's a rough room. I'd rather hang glide over the Grand Canyon nude. I think the reason they never asked me back was because I talked about a writer-producer-director being the only animal on the planet who could blow smoke up his own ass. So could I do it? Yeah, but I'd really have to focus on the discipline. But Billy's great at it. He has that ability. After this year's Academy Awards, I called him up afterwards and said, "You kicked. It was brilliant." He made fun of it yet he still walked the line. He let it be an elegant evening, but not too elegant.

DM: Are you sworn to the usual secrecy on the Woody Allen movie you and Billy did [*Deconstructing Harry*]?

RW: Yes. If I do, there'll be a call tonight. [Impersonating Woody Allen] "I...I'm very sorry. We had to cut you." [Impersonating a Woody Allen henchman] "Mr. Allen said you can't do that shit no mo'. Mr. Allen said you mentioned the damn movie." [Slapping sound] "Don't hit me! I got only two pages!" You get pages [instead of the whole script]. It's like some sort of covert mission. You expect that, if you read them, [makes an exploding sound].

DM: Woody told me that if you ask he will give you the whole script but no one ever asks him.

RW: Probably no one ever presumes to ask him anything. You're afraid to say hello when you see him. I think everyone assumes you shouldn't. It's like, "Don't approach Buddha. What are you thinking?" [Impersonating Buddha] "Just sitting. Waiting for someone to talk to me." One day, I said, "Can I try something?" and I thought he'd say no. But he said, "That would be lovely. Try it again." And I was like, "The maestro has said that." It's an amazing thing when you shoot with him. If it's a sunny day, they wrap. In any other movie, when clouds come, they wait. With him, they wait for the sun to go away because the light has to be perfect. He has an Italian cinematographer, Carlo Di Palma, and I joked about him talking to God, going [in an Italian accent] "I just need one cloud. Please. Just move in for one shot." I was only there for three days but it was a wonderful experience.

DM: How about the film you're doing in Toronto, *Good Will Hunting*?

RW: That's a blast. I'm working with Gus Van Sant and he's an amazing man. He's a combination of Mr. Rogers and William Bur-

continued on page 25

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Alligator weighed down by bad script

FILMS
BY RUSSELL MULVEY

ReVUE

Apparently, albino alligators are regularly sacrificed by other alligators in attempts to gain territory. Who would have known that alligators had so much volition?

Albino Alligator is the first film directed by Kevin Spacey, best known for his roles in *Seven* and *The Usual Suspects*. He demonstrates an able, but not special, understanding of the director's role in film. *Albino Alligator* is not a particularly good film and, in the hands of a director willing to take more chances, it might have been a far better one.

It's an old story. Bad guys inadvertently take hostages; bad guys want to escape and the hostages want to live; compromises are made. The one twist in *Albino Alligator* is that the bad guys who take the hostages are not the bad guys that the cops are actually looking for—but as a twist, this is pretty straightforward.

The bad guys are bad enough. Matt Dillon (*To Die For*) plays Dova, the nominal head of the trio who bungle a break-and-enter and inadvertently run down a cop chasing someone else. Dillon is pretty good but too often you can see the gears grinding in his head as he thinks about what his character should be feeling.

Gary Sinise (*Forrest Gump*) is marginally better as the moral core, but, again, you can see the grinding as he thinks: "My character is far too smart to be mixed up with this bunch." Which is what the audience might think as well, though this is thematically explained by making him Dova's brother.

Only William Fichtner (*The Underneath*) has a real handle on his character, a tough, take-no-prisoners ex-con, ironically named Law.

These three guys break into a speak-easy run by a catankerous old guy with an equally catankerous waitress. The waitress is played by Faye Dunaway and she is the one

who needs the albino alligator, so to speak. Dunaway chews the scenery just a little bit as she walks a wide line between wanting to do anything to survive and wanting to do almost anything to survive.

And that is the big problem with this film. Screenwriter Christian Forte started with the same sophomore thought that hundreds of thousands of writers have begun with and asked: *What are you willing to sacrifice in order to survive?* Fair enough, though most writers drop this when they realize they have no new answers, but maybe, if you have interesting enough characters, interesting enough locale, interesting enough...

Well, you get the point. The characters in *Albino Alligator* are not interesting. They are all stock. They can be found on the shelf of just about any TV show or cop film you might care to mention. And then, Forte dilutes his question by asking: *what would a mother be willing to do in order to assure the survival of her offspring?* This is far too easy a question to answer, though in the hands of a more exciting director it might have been answered in a more worthwhile way.

Spacey does pull some watchable performances from his actors but none of them are exceptional. Some people are just wasted. Joe Mantegna (*Homicide*) does duty as a cop in charge of the cops trying to free the hostages. It is a thankless role and Mantegna just walks through it. The same can be said for M. Emmet Walsh (*Blood Simple*) in the role of the bar owner—and, for that matter, for John Spencer (*L.A. Law*) who takes on the role of the "albino alligator."

Spacey put together a magnificent cast, one that could, if given half the chance, act circles around just about any other group. It's just too bad he was unable to rise above his choice of script.

Albino Alligator
Avenue Theatre
Daily

Williams

continued from page 24

roughs. He's very gentle and he has this amazing vision in camera. He doesn't use a monitor—so when you're doing a scene, he sits where you are and just watches the scene. So you know immediately if it's not working because [you can see his reaction]. The script was written by [the costars], Matt Damon and Ben Affleck. And it's really interesting stuff about a tough kid from south Boston who's a math prodigy and I play a therapist trying to work with him. It's fun. Fun in a deep kind of way, because it's a tough character. Because it's an independent movie, they shoot some of it in Boston, some in Toronto. But I've had a blast. As hard as the work is, it's really exhilarating.

DM: How about *Don Quixote*, with you and John Cleese?

RW: It's dead for the moment but I'm not going to give up. We'll try and find another place to finance it. It was so frustrating because it got down to two months before we were supposed to do it. I think some of the financing fell out and they bailed. In some of these independent productions where they have multiple financing, if one

thing collapses, it's gone. But it was my first experience of that. Normally when you're doing studio movies it's just a question of when. But independent movies live in this world of international finance—a Japanese company here, a French company here. If you talk to anybody from Spain, they'll say [in a Spanish accent], "Why don't you make these movies? What is wrong with you?" But they were worried about the domestic release here [in America]. But it's funny, it really is. And it's wonderful. The characters are so vivid, you can't deny it.

DM: Didn't you have a battle with Disney over doing McDonald's commercials for *Flubber*?

RW: It was the same with [the marketing of] *Aladdin*. I don't want to have my face selling burgers, even though I've gone to McDonald's. I've had a burger once in a while, especially in the old days, but I don't want to be selling burgers. I don't want to sell anything, really. If they still want to do that to save money on advertising, God bless them. There's other things in the movie they can use. I don't want to sell hamburgers. I don't want to sell cars. I don't want to sell anything.

(Georgia Straight Syndicate)

L'Escorte offers many possibilities

FILMS

BY RUSSELL MULVEY

ReVUE

Philippe and Jean-Marc are a twosome. They've been together a few years now. Philippe has a couple of best friends—a woman named Nathalie who's in love with him and a guy named Christian who also, maybe, is in love with him. Jean-Marc doesn't really have any friends but he does sleep around. In fact, when a guy named Steve shows up at a party everybody but Jean-Marc have left, they immediately fall into bed together.

Pretty complex.

L'Escorte is sort of a comedy of manners. All these characters—most of whom are gay and all of whom are Quebecois—are constrained by their own self-images, which require them to be emotional, sensitive and artistic. The result is that when their situation(s) require a little bit of action, they feel obligated to sit down and sort out their feelings.

In its own way, this is rather fascinating, though there were more than a couple of times I really wished they would stop, sit down and work things out.

The film sort of percolates through the thick sauce of personalities, threatening to come to a boil every once in a while, though it never does. The problem with *L'Escorte* is that there is never an explosion of the magnitude everyone expects. The climax is obvious, even disappointing and certainly not very satisfying.

On the other hand, the characters and their extensive conversations—that constitute most of the action—are interesting.

You see, Steve passes himself off as a professional escort. Both Philippe and Jean-Marc think so little of escorts that they are perfectly willing to believe that Steve attempted suicide after his tryst with Jean-Marc, despite any evidence to the contrary.

Steve takes advantage of their naiveté to move in. Meanwhile, the restaurant Philippe and Jean-Marc own has been shut down and is on the verge of bankruptcy—they were having the party not to celebrate but to woo potential investors. Of course, one of their original investors, Philippe's mother, needs her money back. And what's wrong with Nathalie and Christian, anyway?

Paul-Antoine Taillefer and Eric Cabana are Philippe and Jean-Marc. They are perfectly believable as a couple who have been together longer than they should have but perhaps, not as long as they will be. Director and writer Denis Langlois does a fine juggling act, keeping all these characters and their motivations up in the air—most of the time.

This is his first feature film and his extensive theatre expertise is shown in the work he gets out of his actors. But he needs, to hone his sense of the possibilities film has to offer.

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Roger Ebert, SISKEL & EBERT

"Two Thumbs Up!"

Julia Ormond Does A Brilliant Job.

Michele Shapiro, GLAMOUR

"SPECTACULAR...
A Poetic And Lyrical Thriller!"

Julia Ormond Gabriel Byrne

SMILLA'S SENSE OF SNOW

1992*

MATURE Warning: Coarse Language

K-97 Nite Owl FRI-SAT-SUN, Midnite
"Blade Runner" (Director's Cut)

NIGHTLY AT
7:00 & 9:30 PM
SAT-SUN-MON AT
1:30 & 3:45 PM

GARNEAU
theatre
872-109 Street • 433-0728



Gabriel Byrne plays the Mechanic in the surreal murder mystery, *Smilla's Sense of Snow*.

Smilla's snowy tale a claustrophobic treat

FILMS

BY RUSSELL
MULVEY

ReVUE

Recapping the plot of *Smilla's Sense of Snow* makes it sound really stupid.

The film itself is not really stupid. It is sort of stupid—or, at least, the last third is sort of stupid—but it must be a fairly decent flick if the plot is stupid and the film is not. Right?

Right. *Smilla's Sense of Snow* is directed by Bille August (*Pelle the Conqueror*, *The House of Spirits*) with his usual cinematographer, Jorgen Persson. I suspect that the two of them could film the Edmonton phone book and come up with a watchable film.

There is this woman named Smilla. She is a scientist who knows more about snow than anyone else. She is half Greenland Inuit and half American. She hates just about everything and everybody. She has befriended a young Inuit boy who lives with his mother in the same Copenhagen apartment block she does.

As the film opens the boy falls to his death. Smilla refuses to believe it was an accident, so she investigates.

Julia Ormond (*Legends of the Fall*, *Sabrina*) plays Smilla and for most of the film she affects just one note—a kind of hard-assed "I have every right to hate the world" note. It gets boring early on and becomes another obstacle the filmmakers have to work around.

And they do. *Smilla's Sense of Snow* is an amazing, ly-involved murder mystery that unfortunately uses science fiction to explain the motives of the villain. In fact, it inexplicably uses science fiction to explain the motives—and it is this that makes the story stupid.

It seems the boy was infected by this parasite that was thought to have been made extant by a meteorite that can supply all the world's energy needs. The villain, played with a certain real-time ugliness by Richard Harris, is the owner of a mining conglomerate and a physician who had been keeping a close watch on the boy to see exactly when the parasite would kill him. Somewhere in all this there is a character called the Mechanic, played by Gabriel Byrne.

What makes this film so watchable is that everything is shot in Copenhagen, Greenland or in a freighter—and no matter where, the scenes are claustrophobic and confining. Smilla, for all her hardness, is trivialized by her environment. As she searches (and, later, as she flees) she seems like the last bug of autumn, found in a house and humanely tossed outside to find refuge from a cruel winter.

The film, like its protagonist, relishes the snow. The monochromatic bleakness of winter has never looked so colorful. *Smilla's Sense of Snow* is a film worth watching.

Smilla's Sense of Snow
Garneau Theatre
Daily

FINAL WEEK

THE VILLAGE VOICE, Ray Tinker

"THE FUNNIEST, MOST
HONEST SEX-COMEDY I'VE
EVER SEEN!"

CHICAGO-SUN TIMES, Roger Ebert

"FULL OF TRUTH AND
EXPLOSIVE COMEDY!
Completely original."

TIME MAGAZINE, Richard Schickel

"A TRUE MOVIE
RARITY...
Funny, smart and truthful.
Kevin Smith is an original."

CHASING AMY

Sex is easy. Love is hard.

MIRAMAX FILMS presents a VIEW ASKEW production "CHASING AMY" BEN AFFLECK JOEY LAUREN ADAMS JASON LEE DOWNGRABER AND JASON NEWNES
DAVID PERKIN CHRISTOPHER DEL CORDO ROBERT TSENG KEVIN SMITH SCOTT MOSIER ROBERT "RATFACE" HOLTZMAN
DAVID KLEIN JOHN PERSON ROBERT HAWK SCOTT MOSIER

Nightly 7:00 & 9:15 PM
* No 7 PM Show Thurs. May 22
Saturday - Sunday 1:30 PM

10337-82 Avenue • 439-6600

BIG SCREEN! BIG SOUND!

FAMOUS PLAYERS

\$4.99 MATINEES DAILY!
(at performances prior to 6:00pm)
EXCEPT SATURDAY, SUNDAY & STATUTORY HOLIDAYS

SHOWTIMES EFFECTIVE
FRIDAY, MAY 16 - THURSDAY, MAY 22, 1997

PARAMOUNT PLEX
10233 Jasper Ave. 428-1307
DIE HARD (Midnight) (STC)
Set 11:38 AM

FATHER'S DAY (STC) Sun 7:00, 9:20 PM
Sat/Sun/Mon 1:15, 3:30, 7:15, 9:30 PM

WESTMOUNT CTR.
111 Ave. & Great Rd. 455-8786
\$6.00 GENERAL ADMISSION
\$3.00 CHILDREN & GOLDEN AGE
\$1.00 TUESDAY & MATINEES

FATHER'S DAY (STC) Daily 7:15, 9:30 PM
Sat/Sun/Mon 1:15, 3:30, 7:15, 9:30 PM

BREAKDOWN (M) Tue/Thu 7:30, 9:45 PM
Wed 9:45, Sat/Sun/Mon 3:40, 7:30, 9:45 PM
Coarse language/brutal violence

WARRIORS OF VIRTUE (PG) Sat/Sun/Mon 1:30 PM
Violent scenes

AUSTIN POWERS (PG) Sat/Sun/Mon 1:00, 3:15 PM
Daily 7:00, 9:20 PM

NIGHT FALLS ON MANHATTAN (M) Sat/Sun/Mon 1:20, 3:45, 7:20, 9:40, Daily 7:20, 9:40
Coarse language/brutal violence

WESTMALL
West Edmonton Mall 444-1242
FATHER'S DAY (PG) Daily 7:00, 9:20, Sat/Sun/Mon 1:00, 3:15, 7:00, 9:20 PM
THE SAINT (PG) Daily 7:30, 9:50 PM
Sat/Sun/Mon 3:30, 7:30, 9:50 PM

WARRIORS OF VIRTUE (STC) Sat/Sun/Mon 1:15 PM
Violent scenes

NIGHT FALLS ON MANHATTAN (M) Daily 7:05, 9:35 Sat/Sun/Mon 1:25, 3:45, 7:05, 9:35 PM
Violent scenes

ROMY & MICHELLE'S HIGH SCHOOL REUNION (M) Daily 7:15, 9:25 PM
Sat/Sun/Mon 1:30, 3:25, 7:15, 9:25 PM

BREAKDOWN (M) Daily 7:20, 9:45 PM
Sat/Sun/Mon 1:10, 3:40, 7:20, 9:45 PM
Coarse language/brutal violence

GATEWAY 8
29th Ave. & Calgary Trail 436-6977
SPECIAL SAVINGS - \$3.00 MATINEES
BEFORE 6:00 PM

AUSTIN POWERS (PG) Daily 2:15, 4:30, 7:10, 9:40 PM
Not suitable for young children

BREAKDOWN (M) Fri-Sun 1:50, 4:00, 7:20, 9:50 PM
Coarse language/brutal violence

THE SAINT (PG)
Daily 1:45, 4:15, 7:10, 9:30 PM

WARRIORS OF VIRTUE (PG)
Daily 1:30 PM
Violent scenes

ROMY & MICHELLE'S HIGH SCHOOL REUNION (M)
Daily 1:30, 3:50, 7:20, 9:25 PM

FATHER'S DAY (PG) Daily 3:45, 7:00, 9:15 PM
GROSSE POINTE BLANK (M) Fri-Sun 1:45, 4:10, 7:05, 9:25 PM

LONDONDERRY
137 Ave. & 66 St. 475-4555

\$7.00 GENERAL ADMISSION
\$4.25 CHILDREN & GOLDEN AGE
\$4.25 TUESDAY/\$3.00 MATINEES

RETURN OF THE JEDI (PG) DAILY 7:00, 9:45 PM
Sat/Sun/Mon 1:00, 3:45 PM

CATS DON'T DANCE (G) DAILY 7:15, Sat/Sun/Mon 1:14, 3:30, 7:15 PM

JERRY MAGUIRE (M) Daily 9:30 PM
Coarse language, sexual content

CINEMARK THEATRES

\$1.50 ALL SHOWS BEFORE 6 PM \$2.00 SHOWS AFTER 6 PM
\$1.00 ALL DAY TUESDAY!
\$3.00 SAT MIDNIGHT SHOWS - CINEMA CITY 12 ONLY

MOVIES 12
130 AVE.-50TH STREET 472-9779
SHOWTIMES EFFECTIVE MAY 16-MAY 22, 1997

BEVERLY HILLS NINJA
PG
SAT/SUN 12:30
DAILY 2:40, 4:50, 7:00, 10:10 PM

DANTE'S PEAK
PG
SAT/SUN 12:00
DAILY 2:10, 5:00, 7:30, 10:15 PM

SCREAM
M
Not suitable for preteens.
SAT/SUN 11:45
DAILY 2:40, 5:10, 7:40, 10:10 PM

FOOLS RUSH IN
PG
SAT/SUN 11:45
DAILY 2:10, 4:35, 7:25, 9:55 PM

VEGAS VACATION
PG
SAT/SUN 12:50
DAILY 3:05, 5:20, 7:35, 9:50 PM

THAT DARN CAT
G
SAT/SUN 12:10
DAILY 2:10, 4:40, 6:50, 9:00 PM

EIGHT HEADS IN A DUFFLE BAG
M

DAILY 7:35, 10:05 PM
JERRY MAGUIRE M
Coarse language & sexual content.
DAILY 1:00, 4:00, 7:00, 10:00 PM
CATS DON'T DANCE G
SAT/SUN 1:55
DAILY 3:40, 5:25
RETURN OF THE JEDI PG
SAT/SUN 11:55
DAILY 1:40, 4:30, 7:20, 10:05
SHINE PG
SAT/SUN 11:00
DAILY 1:45K 4:35, 7:15, 10:10
SLINGBLADE M
SAT/SUN 11:00
DAILY 2:25, 4:50, 7:35, 10:05 PM
SAT midnight show 12:35
ABSOLUTE POWER M
Violent scenes.
Daily 7:25, 9:55.
Midnight SAT Only 12:25 AM
POWERS OF TEN M
SAT/SUN/MON 11:40
DAILY 2:10, 4:45, 7:20, 9:50
Midnight SAT Only 12:10 AM
VEGAS VACATION PG
SAT/SUN/MON 12:00, DAILY 2:30, 5:05, 7:30, 9:35 PM
Midnight SAT Only 11:55 PM
THAT DARN CAT G
SAT/SUN/MON 11:30, DAILY 1:55, 4:35 PM

CINEMA CITY 12
3633-99 STREET 463-5481
SHOWTIMES EFFECTIVE MAY 16 - MAY 22, 1997

DANTE'S PEAK PG
SAT/SUN/MON 11:50 AM, Daily 2:20, 4:45, 7:10, 10:00 SAT midnight show 12:20

BEVERLY HILLS NINJA PG
SAT/SUN/MON 12:05
Daily 2:15, 5:10, 7:40, 10:10 PM
SAT midnight show 12:30 PM

SCREAM M
Not suitable for teenagers.
SAT/SUN/MON 11:55
SAT midnight show 12:35

ABSOLUTE POWER M
Violent scenes.
Daily 7:25, 9:55.
Midnight SAT Only 12:25 AM

POWERS OF TEN PG
SAT/SUN/MON 11:40
DAILY 2:10, 4:45, 7:20, 9:50
Midnight SAT Only 12:10 AM

VEGAS VACATION PG
SAT/SUN/MON 12:00, DAILY 2:30, 5:05, 7:30, 9:35 PM
Midnight SAT Only 11:55 PM

THAT DARN CAT G
SAT/SUN/MON 11:30, DAILY 1:55, 4:35 PM

JERRY MAGUIRE M
Daily 1:15, 4:00, 6:40, 9:30 PM; Midnight SAT Only 12:15 AM. Coarse language & Sexual content.

MICHAEL'S NAVY PG
DAILY 7:05, 9:25 PM, Midnight SAT Only 11:50

RETURN OF THE JEDI PG
SAT/SUN/MON 11:55; DAILY 1:35, 4:15, 6:55, 9:40; Midnight SAT Only 12:05

SLING BLADE M
Coarse language & disturbing scenes. SAT/SUN/MON 11:10, DAILY 1:45, 4:20, 7:00, 9:45; Midnight SAT Only 12:20

MARVIN'S ROOM PG
Coarse Language. SAT/SUN/MON 11:35, DAILY 2:00, 5:00, 7:15, 9:40; Midnight SAT Only 11:45

CATS DON'T DANCE G
SAT/SUN/MON 11:45; DAILY 2:15, 4:40, 7:15, 9:45

SHINE PG
Not suitable for younger children.
SAT/SUN/MON 11:25 AM
DAILY 2:05, 4:25, 6:50, 9:20 PM; MIDNIGHT SAT Only 12:00

a MINUTE at the MOVIES by Todd James

AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY Mike Myers (*Wayne's World*) has created another memorable character, a swinger in a square world—secret agent Austin Powers. He's the ultimate spy—cryogenically frozen in the '60s and thawed in the '90s in order to stop his arch-enemy, Dr. Evil (Myers again) from taking over the world. Teamed with Elizabeth Hurley (*Passenger 57*), Austin must adapt to a world no longer accustomed to free love and psychedelic fashion. Myers is obviously a funny guy and there are some scenes here that are pure genius, including an opening dance sequence that's fall-on-the-floor funny. However, Myers spreads himself too thin playing two characters and he could have used help fleshing out a script that often loses its pace. A solid cast of celebrities helps lift the proceedings out of some dead spots, including Robert Wagner, Michael York and Tom Arnold. **[W]**

BREAKDOWN If you just love to drive those lonely scenic routes on your summer vacation, *Breakdown* might make you think twice about doing that again. Kurt Russell (*Executive Decision*) and Kathleen Quinlan (*Apollo 13*) play Jeff and Amy, a couple headed to California through the Arizona desert when their brand-new Jeep breaks down in the middle of nowhere. A friendly trucker, played by J.T. Walsh (*Sling Blade*), agrees to help the stranded couple with what should be a simple ride to a pay phone. You can't always depend on the kindness of strangers, though—when Jeff takes the Jeep and proceeds to the designated meeting spot to pick up Amy, there's no sign of his wife and seemingly little interest from the locals. Jeff encounters a collection of unsavory and unsympathetic characters as he begins a search for his wife under the merciless desert sun. There's more to the inhabitants of this sleepy desert town than meets the eye. In this unfamiliar territory, Jeff isn't sure who he can trust. *Breakdown* plays on the fears we all have when we're far away from familiar surroundings and every single person in the audience will think "What would I do in this situation?" Director and writer Jonathan Mostow provides a nifty little conspiracy that Jeff must solve as well before he can get his wife back. The suspense is thick, even though *Breakdown* runs out of story quickly and there are a few too many cute coincidences and improbabilities. But it's easy to get caught up in Jeff's ordeal, thanks to Russell's intense performance and the menacing work of Walsh. Expect plenty of

action too, including enough car chases and crashes to satisfy gumball rally fans. **[W]**

FATHER'S DAY The combination of Billy Crystal and Robin Williams seems a natural one and it is in this movie there's just not enough genuine laughs to make it worthwhile. They play Jack and Dale, two former lovers of Collette (Natasha Kinski) whose 16-year-old son has gone missing. She concocts a ruse to trick them into searching for the boy—telling them both that they're his father. The search is complicated when they learn their supposed son is involved in a drug-related rip-off and it doesn't help that Jack and Dale are getting on each other's nerves. Director Ivan Reitman has rounded off any rough edges in this squeaky clean movie. If it weren't for the presence of Williams and Crystal, there'd be little reason to take in this bland slapstick comedy. **[W]**

THE FIFTH ELEMENT Jaw-dropping special effects, furious action and flaming explosions—*The Fifth Element* has all the pieces in the puzzle but with a few more ingredients not normally found in your run-of-the-mill sci-fi adventure: finesse and a startling dose of humor. French writer and director Luc Besson (*The Professional*, *La Femme Nikita*) has created a future that resembles *Star Wars* but with more of an edge. This is a fun and risqué science fiction fantasy that places our tiny globe on the brink of annihilation. Only a so-called fifth element in the form of a beautiful waif-like alien, played by Milla Jovovich (*Dazed and Confused*) can prevent certain destruction. Bruce Willis is the lucky cab driver who picks up the world's most important fare. This is Willis as an anti-hero, a former special agent turned down-and-out hack—a recycled and familiar role. Aside from the hair color, it's not a particularly exciting performance, but it works. His character seems to all but disappear against this inspired new world. It's tough to compete against zany performances like Chris Tucker's bizarre road pod, Ruby Rhod. And if you want aliens, you get aliens—including the morphing, dog-like Mangalore hired by the evil Zorg (Gary Oldman). Creepy creatures and special effects lend *The Fifth Element* a future a life of its own. But Besson's story, bursting with mythology and magical allusions, gives this nifty yarn a backbone. It's too bad *The Fifth Element* didn't rely more on the tale rather than the body count—we could have done without some of the predictable,

protracted shootouts. Fortunately, there's enough wit in the story and style in the presentation to make up for that faux pas. Above all, it's an out-of-this-world fantasy that's fun and loaded with surprises. **[W]**

GROSSE POINTE BLANK John Cusack (*City Hall*) plays Martin Blank, a charming hit man ready to hang up his rifle after one final job in his home town of Grosse Pointe. The hit is cleverly arranged by his secretary and will coincide with Martin's high school reunion. Martin mysteriously disappeared 10 years earlier, dumping his date for the high school prom (Minnie Driver, *Circle of Friends*, *Sleepers*) to join the Marines and eventually start up his own profitable business as a human exterminator for hire. On the advice of his reluctant psychiatrist (Alan Arkin), Martin returns to Grosse Pointe to renew his high school romance and reconnect with his old home-town friends, all the while pursued by a rival hit man (Dan Aykroyd), hoping to form a murderer's union. This is a unique little comedy that doesn't quite live up to its promise—but you gotta love the premise and the cast. It's not exactly fall-on-the-floor funny, but there are some really terrific scenes and Martin is a perfect role for Cusack. If you've been to a reunion lately, you can relate. **[W]**

MURDER AT 1600 What is the fascination with murder in the White House? I thought we had our fill of the subject when Clint Eastwood covered similar territory scant weeks ago in *Absolute Power*. *Murder at 1600* is marginally more interesting, starring Wesley Snipes as a homicide detective called in to investigate the murder of a beautiful young staff member in the White House. Evidence points to a sex scandal that could lead to the big guy, but a cover-up lands the janitor in jail. Even Dianne Lane as a secret service agent begins to smell something fishy on Pennsylvania Avenue, but her superior, played by Daniel Benzali (*Murder One*) throws up roadblocks and smokecreens to impede her progress. Alan Alda is a nervous national security advisor trying to free hostages in North Korea and is deeply concerned about how the scandal will affect the administration's ability to negotiate. You can expect lots of twists, but this is a manipulative story that pushes the audience down some too-obvious dead ends. It's fraught with convenient coincidences and padded with tedious action scenes. **[W]**

PARADISE ROAD Bruce Beresford (*Driving Miss Daisy*) directs Glenn Close (*101 Dalmatians*) and Frances McDormand (*Fargo*) in this movie based on true accounts told by a group of women imprisoned by the Japanese during the Second World War. All of the women were from different countries, different social standings and often spoke different languages, but found common ground when they formed a vocal group. There are scenes of disturbing violence and torture, but too often Beresford lays it on thick with scenes of the women's vocal prowess driving their captors to tears. Despite the

melodrama, some scenes do grab you. **[W]**

VOLCANO Lava hasn't flowed this thickly since *Dante's Peak*. Tommy Lee Jones (*The Fugitive*) plays the head of Los Angeles' emergency services in his worst performance since *Batman Forever* (in the ridiculous role of Two-Face). An earthquake triggers an underground volcano and you can guess the rest. This is easily the worst of this year's string of disaster movies. The action is claustrophobic with most of it taking place on one lava-filled street. To really nauseate, director Mick Jackson (*The Bodyguard*) throws in some heavy-handed comments on L.A. racism. This one makes *Dante's Peak* look like *Gone With the Wind*. **[M]**

VUE Ratings

O = Awful
V = Bad
W = Poor
WW = Good
WWW = Very Good
WWWW = Excellent

Todd James hosts "A Minute at the Movies," heard daily at 6:25 a.m., 9:25 p.m. and 5:50 p.m. on K-97. Also catch Todd on TV News Fridays at 10 p.m.

CINEPLEX ODEON CINEMAS

CINEMA GUIDE

SHOWTIMES EFFECTIVE MAY 16, 22, 1997
EATON CENTRE CINEMAS
 3rd Fl. Plaza 101 St. & 102 Ave. • 421-7920

LIAR, LIAR Daily 7:30, 9:30, 11:30 PM Coarse language, suggestive scenes PG	LIAR, LIAR Daily 7:30, 9:30, 11:30 PM Coarse language, suggestive scenes PG
VOLCANO Daily 7:30, 9:30, 11:30 PM Presented in Digital Theatre Sound. No 7:10 PM show on May 21, 9:45 PM show on May 22. Not suitable for young children PG	THE SAINT Daily 7:30, 9:30, 11:30 PM Presented in Digital Theatre Sound. Not suitable for young children. PG
FIFTH ELEMENT Daily 1:45, 2:15, 7:00, 7:30, 9:30, 9:55, 10:05 PM No passes accepted. Violent scenes not suitable for young children. PG	THE SAINT Daily 7:30, 9:30, 11:30 PM Presented in Digital Theatre Sound. Not suitable for young children. PG
KAMA SUTRA Daily 7:30, 9:30, 11:30 PM Presented in Digital Theatre Sound. Not suitable for young children. PG	NIGHT FALLS ON MANHATTAN Daily 7:30, 9:30, 11:30 PM Presented in Digital Theatre Sound. Not suitable for young children. PG
BREAKDOWN Daily 7:30, 9:30, 11:30 PM Presented in Digital Theatre Sound. Not suitable for young children. PG	LIAR, LIAR Daily 7:30, 9:30, 11:30 PM Coarse language, suggestive scenes PG

WEST MALL 8
 West Edmonton Mall
 Phase III Entrance 2 • 444-1829

LIAR, LIAR Daily 7:30, 9:30, 11:30 PM Presented in Digital Theatre Sound. Coarse language, suggestive scenes. PG	LIAR, LIAR Daily 7:30, 9:30, 11:30 PM Coarse language, suggestive scenes PG
DEVILS OWN Daily 7:30, 9:30, 11:30 PM Violent scenes and coarse language. PG	VOLCANO Daily 7:30, 9:30, 11:30 PM Presented in Digital Theatre Sound. Not suitable for young children. PG
ANACONDA Daily 7:30, 9:30, 11:30 PM No 9:10 PM show on May 22. Showing at 9:40 PM only. Not suitable for young children. PG	THE SAINT Daily 7:30, 9:30, 11:30 PM Presented in Digital Theatre Sound. Not suitable for young children. PG
KAMA SUTRA Daily 7:30, 9:30, 11:30 PM Presented in Digital Theatre Sound. Not suitable for young children. PG	BREAKDOWN Daily 7:30, 9:30, 11:30 PM Coarse language, brutal violence. PG
FIFTH ELEMENT Daily 1:45, 2:15, 7:00, 7:30, 9:30, 9:45, 10:05 PM No passes accepted. Violent scenes not suitable for young children. PG	LIAR, LIAR Daily 7:30, 9:30, 11:30 PM Coarse language, suggestive scenes PG

CAPITOL SQUARE
 10045 Jasper Avenue • 428-1203

THE ENGLISH PATIENT Daily 8:00, 10:00 PM Sexual content. PG	LIAR, LIAR Daily 7:30, 9:30, 11:30 PM Coarse language, suggestive scenes PG
ANACONDA Daily 7:30, 9:30, 11:30 PM No 9:10 PM show on May 22. Showing at 9:40 PM only. Not suitable for young children. PG	THE SAINT Daily 7:30, 9:30, 11:30 PM Presented in Digital Theatre Sound. Not suitable for young children. PG
REUNION Daily 7:30, 9:30, 11:30 PM Disturbing sexual content, maybe offensive. PG	LIAR, LIAR Daily 7:30, 9:30, 11:30 PM Coarse language, suggestive scenes PG

WHITEMAN CROSSING
 4211-106 Street • 434-3078

LIAR, LIAR Daily 7:30, 9:30, 11:30 PM Coarse language, suggestive scenes. PG	LIAR, LIAR Daily 7:30, 9:30, 11:30 PM Coarse language, suggestive scenes PG
ANACONDA Daily 7:30, 9:30, 11:30 PM No 9:10 PM show on May 22. Showing at 9:40 PM only. Not suitable for young children. PG	THE SAINT Daily 7:30, 9:30, 11:30 PM Presented in Digital Theatre Sound. Not suitable for young children. PG
VOLCANO Daily 7:30, 9:30, 11:30 PM Presented in Digital Theatre Sound. Not suitable for young children. PG	LIAR, LIAR Daily 7:30, 9:30, 11:30 PM Coarse language, suggestive scenes PG

WESTMOUNT 1
 111 Ave. & Grosvenor Road • 452-7343

LIAR, LIAR Daily 7:30, 9:30, 11:30 PM Coarse language, suggestive scenes. PG	LIAR, LIAR Daily 7:30, 9:30, 11:30 PM Coarse language, suggestive scenes PG
VOLCANO Daily 7:30, 9:30, 11:30 PM Presented in Digital Theatre Sound. Not suitable for young children. PG	THE SAINT Daily 7:30, 9:30, 11:30 PM Presented in Digital Theatre Sound. Not suitable for young children. PG
REUNION Daily 7:30, 9:30, 11:30 PM Disturbing sexual content, maybe offensive. PG	LIAR, LIAR Daily 7:30, 9:30, 11:30 PM Coarse language, suggestive scenes PG

WILLOW HILLS
 4211-106 Street • 434-3078

LIAR, LIAR Daily 7:30, 9:30, 11:30 PM Coarse language, suggestive scenes. PG	LIAR, LIAR Daily 7:30, 9:30, 11:30 PM Coarse language, suggestive scenes PG
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WILLOW HILLS
 4211-106 Street • 434-3078

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PUBLIC DOMAIN

★ ★ PRESENTS ★ ★
A BIG BAD BAND BLAST
featuring...

MINORITY

"FROM VANCOUVER"

WITH *and* **Perceptual Distortion**
also **Broken Nose**
also **AGNACIOUS**



DOORS @ 8:30
10555 112 Ave. 433-7866
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PS NEWGROUND VARSIDE
plush sports SKATEBOARDS & SNOWBOARDS



Taste the World!

Special Food Prices 3-8PM

Now Open
3 PM - 3 AM Sun - Fri
Saturdays: Noon - 3 AM
Sunday, May 18
Acoustic Open Stage
Hosted by Everett LaRoi

10511 Whyte Avenue

Night Clubbing

listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

ALTERNATIVE

CAFE LA GARE

8104-103 Street, 433-5138
every FRI: Hy-Phy-Nyte

THE CORE

10145-104 Street, 420-6811
every FRI-SAT: DJ Deep Sky, DJ Dragon, DJ Spider

CRAZY FOX

5552 Calgary Trail South, 414-6340
every SAT: Kerri Anderson's Crazy Fox Sessions

LOLA'S

8230-103 Street, 436-4793

every THU: Spinning Acid Jazz

OLD SCOTIA BUS BARN

10330-84 Avenue, 439-3729

SUN 25: Ten Foot Pole, Screw 32, Reset

PUBLIC DOMAIN

10167-112 Street, 423-7860

every TUE: Tuesday Tantrum with DJ Dread Head

every WED: Urban Grooves with DJ RS

every THU: Trashateria with DJ Baron every

FRI-SAT: DJ Vegas & Eddy Launchpail

every SUN: Sacreligious Sunday with The Pastor

REGAN

10551-82 Avenue, 433-3600

every SUN: DJ Big DaDa

every MON: Delicious DJ Brian

every TUE: The Higher Level Hip-Hop with ASA

every WED: Black Wednesday Scary Music for Scary People with DJ Black

every THU: Upstairs-Classic 80's with Mikey Doing That Flashback Thing

every THU: Downstairs-DJ Code Red

every FRI-SAT: DJ Mikee

THU 15: Ron Hawkins & Rusty Nails

THU 22: Thrush Hermit, Superfriendz, Plum Tree

THE KEY

10030-102 Street, 423-7820

FRI 16: Sunlashes at Night 80's Retro Party

SAT 17: Furnaceface, Custard

SUN 18: Frisky (RAYE)

THU 22: Curveball Abbey, Fifth Season, Muffler

FRI 23: Field Day, Guy Smiley

SAT 24: Chordget!, Moly's Reach, afternoon All Ages, evening No Minors.

THE BOOST

Private Member's Club, 10345-104 St, 426-3150

every THU: DJ Big Dada

BLUES & ROOTS

BLUES ON WHYTE

10329-82 Avenue, 439-5058

every SAT aft: Blues Jam

THU 15-SAT 17: Russell Jackson

SUN 18: Battle of the Blues with Ants on a Log and Caedmon

MON 19-SAT 24: Russell Jackson

SUN 25: Battle of the Blues with Space Family Robinson and Triple Dare

BRANDI'S BLUES BAR

10375-59 Avenue, 988-5455

every FRI-SAT: Strictly Blues Jam

CITY MEDIA CLUB

6005-103 Street, 433-5183

THU 15: Open Stage

FRI 16: Big Day, David Shepherd

SAT 17: Timber Kings, Evelyn Tremble, Metronome Cowboys

SUN 18: CKUA Fundraiser with Kit Kat Club, Brad Bayley

FRI 23: Old Reliable, Corb Lund Band

CORR'S

10407-82 Avenue, 433-1969

every SUN: Acoustic Open Stage with Joe Birede & Toni-Rae

DEZIO URBAN LOUNGE

8111-105 Street, 439-3388

every THU: Frenzdz of Azul

FATHOYZ

6104-104 Street, 437-3633

every WED: Koliger Rault Band Host Open Jam

LA HABANA

10238-104 Street, 424-5939

FRI 16-SUN 18: Los Caminantes

FRI 23-SAT 24: Los Caminantes

LOLA'S

8230-103 Street, 436-4793

every WED: Jeff Hendrick's New York Groove

LUNAR BLITZ

10805-105 Avenue, 420-0200

every TUE: Acoustic Open Stage

every THU: Electric Open Stage

MARIO'S

4990-92 Avenue, 466-8652

every THU: Lionel Rault & Gary Bowman

MICKY FINN'S

2 Flr, 10511A-82 Avenue, 439-9852

every SUN: Open Stage Hosted by Everett LaRoi

MISTY ON WHYTE

10458B-82 Avenue, 433-3512

every MON: Open Stage

MUDDY WATERS

8211-111 Street, 433-4390

FRI 16-SAT 17: Rusty Reed & the Red Ants

FRI 23-SAT 24: Stylite & the Shufflehounds

RAY'S

15211-111 Avenue, 486-3390

FRI 23-SAT 24: Darrell Barr & Gordie Matthews

RED'S

WEM,

481-6420

SUN 25: Rita Chiarelli

ROBIE'S

10604-101 Street, 423-3499

every SUN: Unplugged Open Stage Hosted by Jake

SABIEA'S

10158-97 Avenue, River Valley, 421-8904

every WED: Folk Open Stage Hosted by Brian Gregg

HIDE TRACK CAFE

10333-112 Street, 421-1326

THU 15-FRI 16: Jerry Doucette

SAT 17: the Saw Doctors, Piosgra Stumps

SUN 18: Timber Kings, Metronome Cowboys

MON 19: Painting Daisies Open Stage

TUE 20: Neo Trio, Robert Walsh Band

WED 21: Ultimate Jam with Joe Rockhead and Smack

THU 22: Bill Bourne & the Radio Free Band-CD Release Party

FRI 23: Kissing Ophelia, Chris Smith, Welcome

TJ MAX

10805-105 Avenue, 413-9454

every FRI-SAT: Open Stage with the Panheads

COUNTRY

BILLY BOB'S

16625 Stony Plain Road, 484-7751

THU 15-SAT 17: Don Cook

C-WEED'S

11733-78 Street, 479-8700

every MON, the Rough & Ready Billy Joe Green Blues Jam

THU 15-SAT 17: Errol Ranville, Eagle & Hawk

TUE 20-SAT 24: Freebird

COOK COUNTY

103 Street & 103 Avenue, 432-2665

SUN 18: Jam for Danielle Larson

CHROMDALE HOTEL

8115-118 Avenue, 477-3565

THU 15-SAT 17: Sundance

THU 22-SAT 24: Nightwing

FIDDLER'S ROOST

8906-99 Street, 461-1358

every MON: Country Classic Open Stage & Jam

every WED: Bluegrass Jam Session

every THU: Old Time Fiddle Jam Session

LO'S COUNTRY PUB

11123 Akina Drive, St. Albert, 460-9100

THU 15-SAT 17: Roxanne & Van

MUSTANG SALOON

16648-109 Avenue, 444-7474

THU 15-SUN 18: Geoff Gilmor & Wild Horse

TUE 21-SUN 25: Ken McCoy

SANDS MOTOR INN

12340 Fort Road, 474-5476

every FRI-SAT: Second Chance Band

every SUN: Jam

WILD HORSE

16625 Stony Plain Road, 484-7751

THU 15-SAT 17: Sayler Reins

MON 19-SAT 24: Sayler Reins

WILD WEST

12912-50 Street, 476-3388

every SAT aft: Jam

every MON: Jam

THU 15-SAT 17: Trick Rider

TUE 20-SAT 24: Curtis Grambo

TUE 20: the John Brothers

POP & ROCK

BLACK DOG

10425-82 Avenue, 439-1082

SAT 17 aft: Howard Fix

SAT 24 aft: Jane Hawley

BOILER WEST

15120 Stony Plain Road, 484-6589

SAT 17: Wayne Allchin & Lightning Strikes Twice

CLUB CAR

11948-127 Avenue, 451-1498

FRI 16-SAT 17: the Hotheads

FRI 23-SAT 24: Seeing Double

COLISEUM

Northland's, 451-8000

WED 21: Julio Iglesias

CRAZY FOX

5552 Calgary Trail South, 414-6340

THU 15: Jam with Kerri Anderson

FRI 16: Wayne Allchin & Lightning Strikes Twice

SAT 17: Kerri Anderson

FRI 23: Triple Dare

SAT 24: Mykal Ammar-CD Release Party

DOG & DUCK PUB

180 Mayfield Common, 489-7766

every SUN: Open Jam with QED

every TUE: Battle of the Bands

FRI 16-SAT 17: Groovey Rudies

FRI 23-SAT 24: China White

KATON'S

Regency Hotel, 75 Street & Argyll, 465-793

THU 15-SAT 17: Prisoner

WED 21: the Girl in That Band

THU 22-SAT 24: the Nomads

MONOWITZ THEATRE

SUB, U of A, 451-8000

FRI 23: Bruce Cockburn

THE M' 1667'S

10620-82 Avenue, 433-9411

every WED: Ultimate Jam Sessions

THU 15-SAT 17: Taco Ryde

TUE 20: Anna Beaumont

THU 22-SAT 24: Bobby Cameron Band

KINGS KNIGHT PUB

9221-34 Avenue, 433-2599

FRI 16-SAT 17: This Just In

FRI 23-SAT 24: Murphy's Law

LUNAR BLITZ

10805-105 Avenue, 420-0200

FRI 16-SAT 17: Dead Man's Train

MCCORMICKS

170 Street & Stony Plain Road, 484-1833

FRI 16-SAT 17: Tom Sterling's Flashback Review

PEOPLES

10620-82 Avenue, 433-9411

THU 15: Shame Idols, Nerdy Girl

FRI 16: Bob Wiseman, Selina Martin, Duotone

SAT 17: Septimus, Bone Orchard, Diesel Fly

THU 22: Knockout, guests

FRI 23: Rusty Reed & the Red Ants

Swingin' Ya Band, Hot Cottage

SAT 24: Blue Locutus, Downtown Budest Blues Band

RED'S

WEM, 481-6420

every THU-SAT: Red's Rebels

SUN 18: Molly Hatchet, Blackwater Jack

ROCK CENTRAL STATION

Kingsway Inn, 10812 Kingsway Ave, 479-4266

every SUN: Jam Night

YARDBIRD SUITE

10203-86 Avenue, 432-0428
every TUE: Open Jazz Jam
FRI 16-SAT 17: Mike Rud Quintet
SUN 18: Slide Hampton & the Hugh Fraser Trio

LOCAL PUBS

CROWN & DERRY

13103 Fort Road, 478-2971
THU 15-SAT 17: Cal Kellett
THU 22-SAT 24: Northwest Passage
Newfie Weekend
SUN 25: Multiple Sclerosis Fundraiser

DOG & DUCK PUB

180 Mayfield Common, 489-7766
every SUN: Open Jam with QED
every TUE: Battle of the Bands
FRI 16-SAT 17: Groovy Rudies
FRI 23-SAT 24: China White

LION'S HEAD PUB

4440 Calgary Trail, 437-6010
every SUN: Square Dog Jams
THU 15-SAT 17: Allan Barrett

SHERLOCK HOLMES DOWNTOWN

10012-101A Avenue, 426-7784
FRI 16-SAT 17: Tim Becker

SHERLOCK HOLMES SOUTH

10341-82 Avenue, 433-9676
FRI 16-SAT 17: AJ

SHERLOCK HOLMES WEST

Bourbon Street, WEM, 444-1752
FRI 16-SAT 17: Duff Robison

TJ MAX CAFE

10805-105 Avenue, 413-9454
every FRI-SAT: Open Stage hosted by the Pan Heads

KARAOKE

BAM BAM'S

7522-178 Street, 481-7474
every other WED & SUN: Karaoke with
Bam Bam Ray & Stormin' Norm

BAB-B

4249-23 Avenue,
461-2244
every THU & SAT: Karaoke

BEAUJOLAIS LOUNGE

5017-50 Street, 929-5515
every FRI: Karaoke

BILLY BOB'S

Continental Inn, 16625 Stony Plain Rd,
484-7751

every TUE: Karaoke

BLUE QUILL

326 Saddleback Road, 434-3124
every SAT: Karaoke

ROILER WEST

15120 Stony Plain Road, 484-6589
every TUE-SAT: Karaoke
every SUN: \$1000 Karaoke Contest

CHICAGO JOE'S

11405-95 Street, 479-4040
every THU: Karaoke

CHRISTOPHER'S

86 Street & Millbourne Road, 433-5794
every TUE: Karaoke

CLIFF CLAYTON'S

9710-105 Street, 424-1614
every FRI: Fantastic Karaoke

CRAZY FOX

5552 Calgary Trail South, 414-6340
every MON: Karaoke

CROWN & DERRY

Neighborhood Inn, 13103-Fort Rd, 478-2971
every TUE: Karaoke

DANNY HACKSAW'S

89 Street & 28 Avenue, 469-4433
every TUE: Karaoke

FRANKIE Y'S

3046-106 Street, 437-1887
every WED & FRI: Karaoke

GAS PUMP

114 Street & 102 Avenue, 488-4843
every TUE-WED: Goofy Gord & Pretty
Pauline's Karoke Show

K20 LOUNGE

10044-82 Avenue, 433-5794
every THU & SUN: Karaoke

LIBERTY LOUNGE

5104-93 Street, 434-4484
every SAT: Karaoke

OLIE'S

9945-50 Street, 466-3232
every MON & FRI: Karaoke

PIGH WHISTLE

9912-82 Avenue, 432-0188
every WED & SAT: Karaoke

POLAR PUB

6825-83 Street, 413-1883
every MON: Karaoke

RAINBOW PUB

4005 Calgary Trail North, 461-0276
every WED-THU: Karaoke

THE ROOST

Private Member's Club, 10345-104 St, 426-3150
every MON: Karaoke

ROSARIO'S

11715-108 Avenue, 447-4727
every THU: Karaoke

ROSE BOWL DOWNTOWN

10111-117 Street, 482-5152
every WED: Karaoke

ROSE BOWL OTTERWILL

6108-90 Avenue, 465-4761
every THU: Karaoke

ROSIE'S

10604-101 Street, 423-3499
every WED-SAT: Karaoke

SHAKESPEAR'S

10306-112 Street, Upstairs, 429-7234
every SUN: Karaoke

SNA-NA-NA

10123-112 St, 423-3838
every MON: Karaoke

SPORTSMAN'S

145, 8170-50 Street, 462-6565
every TUE: Karaoke

STRAUTHERN

9514-87 Street, 465-5478
every WED: Karaoke

WHISTLE STOP

12416-132 Avenue, 451-5506
every WED: Karaoke

WILD HORSE SALOON

Continental Inn,
16625 Stony Plain Rd,
484-7751

every MON, SUN: Karaoke

WILD WEST

12912-50 Street,
476-3388

every TUE: Karaoke

WINDMILL

101 Millbourne Mall,
462-6515

every SUN: Karaoke

LIVE COMEDY

YUK YUKS

Bourbon Street, WEM, 481-YUKS
THU 15-SAT 17: Mike Dambra, Tiny
Glover, Kevin McGrath
THU 22-SAT 24: Scott Faulconbridge, Bob
Chomyn, Ken Valgardson

CLUB NIGHTS

109 DISCOTHEQUE

10045-109 Street, 413-3476
every WED: Game Show Charity Night

1001 NIGHTS

10018-105 Street, 448-1001
every FRI-SAT: R&B, Hip Hop, Retro with
DJ Tech

BUMPERS

Kingsway Inn,
10812 Kingsway Ave,
479-4266

every TUE-SAT: DJ Kelly

CLUB LA

Leduc, 5705-50 Street,
986-4018
every MON, WED-SAT: DJ Stretch

GREENHOUSE

13103 Fort Road,
472-9898
every WED: Chris Knight from Power 92
every THU: Ladies Night

IRE N' IGGY'S

10620-82 Avenue,
433-9411

every THU: Student's Night

JOX SPORTS BAR

15327-97 Street,
476-6474

every WED: NHL Night with the Bear

KIMBLE KNIGHT PUB

9221-34 Avenue,
433-2599

every THU: the Bear's Sled Dog Hosts
Canadian Rocks Thursdays

OASIS

11725B Jasper Avenue,
488-0235

every MON: Morbid Mon with DJ Cryptic
Calvin

every TUE: DJ Ian Toxicated and DJ CD Skips

every WED: Dangerous Curves Lingerie Show

every THU: 80's Retro with DJ Spiderman
and DJ Spin Doctor

every FRI-SAT: DJ Ian Toxicated and DJ CD Skips

every SUN: DJ Ian Toxicated and DJ CD Skips

PUBLIC DOMAIN

10167-112 Street,
423-7860

every TUE: Tuesday Tantrum with DJ
Dread Head

every WED: Urban Grooves with DJ RS

every THU: Trashateria with King Flux Alpha

every FRI-SAT: DJ Vegas & Eddy Launchpad

every SUN: Sacreligious Sunday with DJ Vegas

RED'S

WEM, 481-6420
every SUN-WED: Kenny K's Sounds of the
Past & Present

ROCK CENTRAL STATION

Kingsway Inn, 10812 Kingsway Ave,
479-4266

every SUN: Jam Night

SHAKESPEAR'S

10306-112 Street, Upstairs,
429-7234

every FRI: Women Only

every TUE: Blind Draw Darts [itney

SPORTSMAN'S CLUB

5706-75 Street,
413-8333

every Night: Dancing with DJ G



PUB
180 Mayfield Common

170 St. at
Stony Plain Rd.
(next to Country
Kitchen Restaurant)

"Your place in the
west end for
great live music."

May
16 & 17

**BLACKWATER
JACK**

May
23 & 24

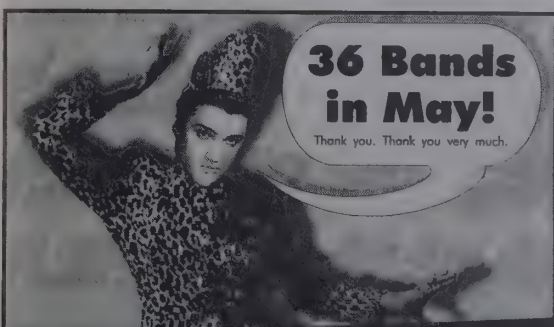
**CHINA
WHITE**

EVERY TUESDAY
THE WORLD FAMOUS
DOG N' DUCK
BATTLE
OF THE
BANDS
GREAT PRIZES FOR
WINNING BANDS

EVERY THURSDAY
KARAOKE
NIGHT

EVERY
SUNDAY NIGHT
OPEN JAM
FEATURING
HOUSE BAND

Q.E.D.



**36 Bands
in May!**

Thank you. Thank you very much.

May 15 • SHAME IDOLS / NERDY GIRL
May 16 • BOB WISEMAN / DUOTANG • TICKETS ON SALE NOW
May 17 • SEPTIMUS / BONE ORCHARD / DIESEL FLY
May 22 • KNOCKOUT (from California) w/ Guests
May 23 • RUSTY REED / RED ANTS / SWINGIN' YA BAND / HOT COTTAGE
May 24 • BLUE LOCUTUS / DOWNTOWN BUDDAH BLUES BAND
May 28 • VETREK ENSEMBLE / STEVE TYMOK
May 29 • LUKE / CHOKE / SIDE 67
May 30 • X11th HOUSE w/ Guests
May 31 • PELT / THE MACK / w/ Guests

EVERY WEDNESDAY: B.Y.O.T. (Bring Yer Own Tunes)
EVERY THURSDAY: CHEAP BEER NIGHT w/ DJ TODDLER

PEOPLES
NIGHTLY CLUB
10620 - 82 AVENUE
Sentry No Minors • InfoLine: 431-0038

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It's N' Iggy's
WE HAVE IT ALL!

Tacoy Ryde
MAY 6, 17

SMOOTH TUESDAY
Anna Beaumont
May 20

EVERY WEDNESDAY
JAM NITE
WITH YOUR HOST STEVE HOY
(Bring your axe!)

EVERY THURSDAY
is STUDENTS' NIGHT
SHOW YOUR ID. AND GET HAPPY HOUR PRICED FOOD & DRINKS!

renford inn on whyte
433-9411 10620 82 ave.

It's Exactly What's Going On Out There

E-town Live

listings are FREE • VUE Fax 426-2889 • Deadline 3:00 pm Friday



Sculpture by Stewart Sainhauser

Original Voices—Twelve Artists With Aboriginal Heritage, opening of the McMullen Gallery, Thursday, May 15.

GALLERIES — SHOWS OPENING/EVENTS/HAPPENINGS

BEARCLAW

10403-124 St. 482-1204

PORTRAITS OF RESISTANCE: New works by Jim Logan. May 24-June 6. Opening reception SAT, May 24, 2-4 PM.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq. 422-6223
MODES OF ABSTRACTION: A FORUM FOR DISCUSSION: A panel of artists, curators and art historians will discuss the diverse approaches to abstraction in contemporary art practice, followed by an open forum. THU, May 15, 7:30-10 PM, free admission.

PROJECT ROOM: #13. SPIRIT AND PLACE DOHINO: CISNEROS AND YOUNG ARTISTS: First Nations artist will work with a small group of young First Nations inner city artists to develop an installation presenting objects that have been gathered in the river valleys and ravines within Edmonton and wilderness areas outside the city. May 25-June 15. Opening SAT, May 25, artist in attendance.

ELECTRUM DESIGN STUDIO

12419 Stony Plain Road. 482-1402.

NEW ACRYLIC WORKS ON CANVAS: May 17-June 14.

HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St. 426-4180

SACRED SEX: Curated by Dawn McLean, works by Neil Fierlitz, Liz Ingram, Lyndal Osborne, Anne Roberts. Until May 31. Roundtable discussion on Sacred Sex, including psychologist Dr. Evangeline Kane, FRU, May 16, 7 PM.

MCMULLEN GALLERY

U of A Hospital, 8440-112 St.

492-4211

ORIGINAL VOICES—TWELVE ARTISTS WITH ABORIGINAL HERITAGE: There is nothing stereotypical or conventionally traditional about the images, materials or messages contained in the work. Until June 30. Open reception THU, May 15, 6:30-8:30 PM.



149th Street
Friday, May 16
Dawn Suchoboki
8902 • 149 Street
481-1238
Jasper Avenue
Saturday, May 17
Dawn Suchoboki
11210 • Jasper Avenue
421-4480

Whyte Avenue
Tuesday, May 20
Bill Cramer
10402 • 82 Avenue
439-8097

WHERE THE WORLD STOPS
FOR JUST A SECOND

THE FRINGE GALLERY

BSMT, 10516 Whyte Ave. 432-0240

ROOD, PENITUDE: New work by Peggy Gahn. Thru May.

GALLERY DE JONGE

27022A Hwy 16, Spruce Grove, 962-9505

Group exhibition, gallery artists.

GALERIE WOLTJEN

http://www.woltjenart.ca

Exhibit on the Internet's World Wide Web.

KAERNEAU THEATRE POTER

8712-109 St. 433-0728

IMAGES FROM THE DISTANCE: By Willie Wong.

GIORDANO GALLERY

208 Empire Bldg, 10080 Jasper Ave. 429-5066

Group show, Ruby Mah, Anne Billy, David Bolduc. Until May 24

IML GALLERY

10624-82 Ave. 433-6834

PET POURRI: Originals, prints & miniatures in water color and pencil by Irene M. Ledsham. Until May 15.

IRWIN A&E

Bonnie Doon Shopping Centre, 914-3911

Featuring nine local designers.

JAKE'S PICTURE FRAMING & GALLERY

10145-104 St. Main & 2nd Fl.

426-4649

Water colors and pastels by Artist Ellen Fry.

KAMENA GALLERY I

7510-82 Ave. 944-9497

SPRING COLORS: Student artists. New Prints by Vivian Thierfelder.

KAMENA GALLERY II

9939-170 St.

413-8362

TED HARRISON: Serigraphs (1983-1993). Until June 14.

LATITUDE 53

10137-104 St. 423-5353

SANCTIFIED FLESH: Video installation by Mary Kavanagh. Until May 31.

MANIFESTO

10434-102 St. 423-7901

LEFT TURN: Exhibition of social justice posters from around the world, reflecting over twenty years of activist issues, loan from the Centre for International Alternatives. Thru May.

MISEHICORDIA HEALTH CENTRE

16940-87 Ave. Garden Court Cafeteria.

484-8811, ext 6475

ART REMEDIES: Recent work by students from Artra's Upstairs Art School. 'til June 30.

South wing dayward corridor.

C.W. CARSON: Mixed media works, images from art history and collaged with images of pop culture, materials and images are often recycled. Until May 19.

OFF THE WALL: Works in clay by Lil Cadman. Until May 21.

MUTANT CONSERVATORY

9626-96A St. 496-8755

Floral watercolors. Until June 1.

NORDRAPT 2ND FLOOR GALLERY

10660-105 St. 426-7820

ART SHOW: Drawings by David Russell Steward. Until June 28.

OPPERTSHAUSEN

5411-51 St. Stony Plain. 963-2777

Michael Mott, pointilism: Maureen Olesky, glass: Heather Edwards, porcelain. Until May 26.

GALLERY RESTAURANT

Memorial Composite High School, Student work. Until June 15.

ORIGINAL ART GALLERY

Grandin Mall, 22 Sir Winston Churchill Ave. St. Albert. 460-4324

VIRTUAL REALITY—IMAGINARY LANDSCAPES OF WESTERN CANADA: Water colors and ink paintings by Ron Taylor and Robert Hall. Until May 3. KIDS AT WORK: Water colors by Yerna Thorp and Barbara Schaefer. Until May 31.

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert. 460-4310

HIGH ENERGY: High School students from four St. Albert High Schools. Until May 31.

HOWLES AND COMPANY LTD.

Coopers & Lybrand Tower, Mezz Level, 10130-103 St. 426-4035

Works by Angela Grootelaar, Sigrid Behrens, Eva Bartel, David Seghers, Elaine Tweedy, Arlene Wasylchuk, and Linda O'Neill.

Westin Hotel, The Prudera. 10135-100 St. Pastels by Audry Pannmuller

SCOTT GALLERY

10411-124 St. 488-3619

A selection of landscape paintings by gallery artists. Featuring views of Wabumun Lake by Audrey Watson; also Pam Wilman, Robert Sinclair, Nancy Day, Pierre Bedard, and Giles Bedard. Until May 31.

SENDERDIPITY GALLERY

9860-90 Ave. 433-0388

New paintings, phantasmagoric work by Peca Rajkovic. Until May 27.

SNAP PRINT GALLERY

10137-104, back of Latitude 53,

423-1492

Recent work by Bill Laing and Stuart Parker. Mixing traditional printmaking with drawing and painting and computer. Until May 31.

LECTURE—STEVEN DIXON: THU, May 31, 7:30 PM.

SPECIAL-T-GALLERY

284 Saddleback Rd. 437-1192

MIXED PALETTE: Federation of Canadian Artists, Until June 14.

TAP HIRDOOS GALLERY

139-15333 Castle Downs Rd, Lake Beaumaris Mall, 413-0147

Featuring Song Birds by Gina Christofferson and water colors by Jim Sha.

VANDERKELIE

10344-134 St. 452-0286

Solo exhibition of recent paintings by David Cantine. Until May 26.

VICTORIA ART GALLERY

Victoria School, 1020-108 Ave. 426-3010

Sculpture and ceramics featuring Victoria students 3-D art works. Until May 30.

WEST END

12308 Jasper Ave. 488-4892

Claudette Castonguay, new works. Until May 23.

CRAFT SHOWS

ALBERTA CRAFT COUNCIL

10106-124 St. 488-6611

FORGED & HEWN: Juried exhibition by members of the Southern Alberta Chapter of the Western Canadian Blacksmiths Guild and Woodworkers Alliance. 'til June 28.

MUSEUMS/DISPLAYS

ALBERTA AVIATION MUSEUM

11410 Kingsway Ave. 453-1078

Aircraft on display and under restoration. Civil and military aviation history; library and gift shop. Dedicated to preserving Alberta's and Edmonton's Aviation Heritage.

ALBERTA RAILWAY MUSEUM

24215-34 St. 427-6229

Housed in the railway station built at St. Albert in 1909.

HISTED WEBB

8711-82 Ave. 468-6983.

www.ouest.com/reportage. www.ouest.com

CANADA'S AVIATION HALL OF FAME

Reynolds Alberta Museum, Hwy 13, 361-1351

A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

CITY HALL

Sir Winston Churchill Sq. City Rm.

496-8256

1997 Corporate Display now on view. Display of Hull: Our Twin City >Ongoing. Easter Seal Ability Council Display: Until May 24

Canadian Paraplegic Association: May 18-22

DEVONIAN BOTANIC GARDEN

5 km N. on Hwy 60, 987-3054, 987-2064

Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM

McKay Ave Sch, 10425-99 Ave. 422-1970

THE EDMONTON SCHOOLBOYS BAND (1936-1969)

EDMONTON SPACE & SCIENCE CENTRE

451-3344

IMAX Theatre: Margaret Zeidler & Star Theatre: Exhibit Galleries, live science demonstrations.

FORT EDMONTON PARK

South Edm. Quesnell Bridge, West of Whitemud Park, 496-8787, 496-6977

Step into the fur trade era in the 1846 Hudson's Bay Fort, explore a frontier town on 1885 St., a brand-new city on 1905 St. ... Open daily Victoria Day.

SPRING CARNIVAL: SUN 18-MON 19, 10 AM-6 PM.

TIME MARCHES ON—VICTORIA DAY PARADE: MON 19, 2 PM.

EDMONTON REGIONAL HERITAGE FAIR: An exhibition presented by students from Edmonton and surrounding areas, of local heroes, events, and history as seen through their eyes. SAT, May 24, 10 AM-4 PM.

JOHN WALTER MUSEUM

Kinsmen Park, 9100 Waterdale Hill, 496-4852

SUNDAY OPENINGS: 1-4 PM.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE

N. Legislature Grounds, pdwy. 422-3982

Visit Alberta's premier architectural attraction.

MUSEE HERITAGE MUSEUM

St. Albert Pl. 5 St. Anne St. St. Albert. 459-1528

JUNGLE FEVER: Musée Heritage Museum will be transformed into the deep, dark, Mahani Jungle. Until July 3.

MUTANT CONSERVATORY

9626-96A St. 496-8755

PARIS IN THE SPRING: Hydrangeas, Daisies and European varieties... Until June 1.

OLD STRATHCONA MODEL AND TOY MUSEUM

8603-104 St. 433-4512

Paper replicas of historic sites, ships, planes, trains, birds.

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave. 453-9131

Dig It! Science Circle. For young families. Weekends, 1-4 PM.

GALLERY SPOTLIGHT

SUN 18, 25: Who Was Genghis Khan? Insight into the man.

Main Feature Galleries

GENGISH KHAN: TREASURES OF INNER MONGOLIA: Archaeological treasures from Inner Mongolia, some as old as 4000 years. Silk garments, solid-gold saddle ornaments, rare porcelain wares and intricate bronze statues on display. Until July 6.

REYNOLDS-ALBERTA MUSEUM

Wetaskiwin, Highway 13, 1-800-661-4726.

Bicycles, cars, farm equipment... reflections of Alberta's transportation history.

NUTHERFORD HOUSE

11153 Saskatchewan Dr.

427-3995

Costumed interpreters recreate daily household activities.

SUN 18: Sunday High Tea

SUN 18-MON 19: The Garden Workshops

THE TELEPHONE HISTORICAL CENTRE

10437-83 Ave. 441-2077

Set in the original Old Strathcona Telephone Exchange Building (1912).

UCWCL ARTS AND CRAFTS MUSEUM

10825-97 St. Lower fl. of

St. Joseph's Cathedral.

Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

UKRAINIAN CULTURAL HERITAGE VILLAGE

25 Mins E. of Edm. Hwy 16, 662-3640

This site tells the story of Ukrainian immigrants and the development of the Bloc Settlements in East-Central Alberta from 1892-1930.

MON 19: Celebration of Spring

VALLÉE 2001

13315 Buena Vista Rd. 496-6911

Combining the fun of nursery rhymes with the beauty of animals.

THEATRE

ARADEUS

Timms Centre for the Arts, U of A Campus, 492-2495

By Peter Sheffer. Antonio Salieri, Mozart's greatest enemy, vows to destroy the childish genius, leading Mozart in a downward spiral to poverty and ruin. Warning: Strong language. May 15-24.

BASIC TRAINING

Jubilations Dinner Theatre, W.E.M., 484-2424

Join us in the mess tent for a light hearted look at boot camp. Until June 21.

CARNIVAL OF SINKING YOUTH

Kaasa Theatre, Jubilee Auditorium, 499-1271

Presented by Edmonton Theatre Theatre. Four new plays written, directed and performed by Alberta artists between 14 and 24 years.

DANCING WITH DEMONS

By Dave Forest. In an age of complexity, there are still simple places. Bagel, an anarchist street kid has found just such a place: a backwoods Rocky mountain cabin. May 15-18.

TONSO

By Ryan Hughes. How many bad slasher films before Martina LeMait's career takes off? Can her boyfriend be any crueler? What caused her famous friends breakdown? May 15-18.

THE SCRIBE OF SAQAQA

By Lola Henault. In the face of the death of one's child, the Will for life can be an extraordinary power. May 15-18.

SELETONS IN THE CLOSET

By Allan Chambers. A vengeful business man discovers the essence of eye for an eye justice. May 15-18.

THE DATING SERVICE

Celebration Dinner Theatre, Neighborhood Inn, 448-9339

Sebastian is lazy and smokes cigars. Salina's idea of romance is based on DNA compatibility. Both are cupid... and both have been assigned to the Aphrodisiac Attack Dating Service. Otis is angry. Amber is hurt. Lola loves romance novels, and Vince is the lizard lounge. All are doomed to the

LAND'S ENDING: THE EDGE OF THE WORLD

The Arts Barns, 10330-84 Ave., 452-0001
Presented by the Unconscious Collective,
by Trevor Schmidt. Until May 18.

PRIMADONNA'S FIRST FAREWELL TOUR

Rice Theatre, Citadel Theatre, 425-1820
Mary Lou Fallis' Primadonna, Canada's
flamboyant veteran diva, has at last decided
on her First Farewell Tour. Until May 18.

SAME TIME ANOTHER YEAR

Mayfield Dinner Theatre, 16615-109 Ave.,
483-4051
By Bernard Slade. The wonderful, warm,
romantic sequel to Same Time, Next Year.
Beginning in 1976 and continuing until
1995, this extremely satisfying comedy
follows the ongoing relationship of George
and Doris as they nurture each other
through good times and bad. May 15-July 6.

THEATRE OF THE FILM NOIR

Old Strathcona Bus Barns, Fringe Stage 11,
NE corner 103 St-84 Ave
By George F. Walker. "Who is responsible
for crime when for so long there has been
no law? Can there be guilt where there is
no innocence?" May 22-26.

THEATRESPORTS

10329-83 Ave., 448-0695
Rapid Fire Theatre, explosive comedy
improv at break-neck speed. Minty-fresh
scenes and big-time japes are created on
the spot by world champion improvisers
every week. FRi's @ 11 PM.

WINGS

Kaasa Theatre, Jubilee Auditorium, 497-4395
Leave it To Jane Theatre. Musical. In her
adventurous youth, Emily was an aviatrix
who fearlessly walked on the wings of the
family biplane. Just as she once plummeted
dizzily through space, she is now falling
through inner space as the result of a
stroke. May 23-June 1.

YUK YUK!

Bourbon Street, WEM.
481-9857
Variety Night every Wed.

DANCE

DANCE FESTIVAL '97

SUB, Horowitz Theatre, U of A,
492-8522
Until SUN 18: Presented by Alberta Dance
Educators Association.

FASHION

PUSS N' BOOTS

Rebar Night Club, 413-9440
MON 26: Fundraising Fashion Show and
Frolic in support of the SPCA's Animal
Care and Medical Supplies Project.

SPECIAL EVENTS

NORTHERN ALBERTA INTERNATIONAL CHILDREN'S FESTIVAL

Arden Theatre, 5 St Anne St,
St Albert,
459-1542

May 20-24.

CANADA'S OSTEOPODIOSIS WALK

Hawrelak Park,
482-8997
SUN 25: 5 KM Fitness/Fun walk, 9 AM

MAGIC—THE GATHERING

Mayfield Trade Centre,
16615-109 Ave
SUN 18: 1997 Alberta Regional

MEXICAN NATIONAL CIRCUS

Kingsway Hangar
May 15-June 1.

SPORTS EVENTS

HOCKEY

476-0268
The Rugby Clubs of The Edmonton Rugby
Union are starting their outdoor practices.
City Clubs and Out-of-Town Clubs, call
for more info.

BASKETBALL

EDMONTON TRAPPERS

Telus Field,
10233-96 Ave,
429-2934

FRi 16-SAT 17: Trappers vs Phoenix
Firebirds, 7:05 PM.

SUN 18-MON 19: Trappers vs Phoenix
Firebirds, 2:05 PM

WED 28-SAT 31: Trappers vs Salt Lake
Buzz, 7:05 PM.

HORSE RACING

Northlands
MON > SUN: Simulcast racing
WED 28-June 1: Edmonton Northlands
Horse Show

SOCCER

Clarke Stadium
SUN 25: Celebrity Soccer Match, 3:30 PM

LITERARY EVENTS

BLOCK 190 EUROPEAN CAFE

10361-82 Avenue,
483-2032
every TUE: Stroll of Poets
TUE 20: Poetry Readings-Observations on
the Opposite Sex

MISTY ON WHITE

104588-82 Ave,
433-3512
every SUN: Open Stage Poetry and Prose
Readings

EDMONTON BOOKS

10640-82 Avenue,
432-7633
FRi 16: Feminist Bookstores Week-
Readings
FRi 23: Don Trembath-Book Launch
TJ MAX
10805-105 Avenue,
413-9454
every WED: Poetry Reading

MEETINGS/LECTURES/WORKSHOPS

BOYS & GIRLS CLUBS

Six Locations,
483-5599
weekly: Parent Talk-Talking to Your
Children

CITY HALL

City Room,
425-1050
SUN 18: Brahma Kumaris World
Meditation Hour

DEVONIAN BOTANIC GARDEN

5 km N. on Hwy 60, 987-3054,
987-2064

Authentic Japanese Garden, nature trail, 80
acres of connected gardens.

THU 15: PROLIFIC PERENNIALS, 7-10 PM

THU 22: PRIMULAS FOR PLEASURE, 7-9:30 PM

SUN 25: SPRING MUSHROOMS, 10 AM-4 PM

PUBLIC MEETING

Burnswald Community Hall,
4118-41 Avenue, 496-6212
THU 22: Changes to Burnswald
Neighbourhood Roads

SNAP

10137-194 St, 5 Fl, 423-1492
DRAWING FOR PRINTMAKING: June 18-Aug
6, 6:30-9:30 PM

TOASTMASTERS

City Hall, Heritage Room,
988-8563
every WED morn: Brush up on Your
Public Speaking

WARD MEETING

Westdawn School,
9520-165 Street, 496-8200
WED 21: Ward Meeting with Council-
lors and the Mayor

VARIETY

MAYFIELD TRADE CENTRE

16205 Stony Plain Road,
483-2669
SUN 18: Magic the Gathering

RED'S

WEM, 481-6420
every THU: Ladies Night
SHAKESPEARE'S
10306-112 Street,
429-7234
SUN 24: Kid's Day
SIDETRACK CAFE
10333-112 Street,
421-1326

every SUN: Variety Night

STREETERY

10127-100A Street,
413-6294

every MON: CD Swap

WESTMOUNT FITNESS CLUB

451-9248
SUN 25: Westmount Spring Run-off, 5k or 3k

KIDS STUFF

CALDER LIBRARY

12522-132 Avenue,
496-7090
every THU: Pre-School Storytime

CAPILANO LIBRARY

Capilano Mall,
496-1802
every TUE: Hey Diddle, Diddle
every THU: Once Upon A Time

CASTLEDOWNS LIBRARY

15333 Castledowns Road,
496-1804
every TUE: Time for Twos
every WED: Pre-School Storytime

every THU: Time for Twos

every WED: Pre-School Storytime

every THU: Time for Twos

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every WED: Pre-School Storytime

every THU: Time for Twos

every WED: Pre-School Storytime

STANLEY A MILNER LIBRARY

7 Sir Winston Churchill Square,
496-7000

every MON: Drop-in Daycare

MILLWOODS LIBRARY

Millwoods Towne Centre,
496-1818

every TUE, WED, & THU: Pre-School
Storytime

every FRI: Time for Twos

SHAKESPEARE'S

10306-112 Street,
429-7234

SUN 24: Kid's Day

SOUTHGATE LIBRARY

Southgate Shopping Centre,
496-1822
every TUE, WED, & THU: Pre-School
Storytime

SPRUCEWOOD LIBRARY

11555-95 Street,
496-7099
every THU: Pre-School Storytime

STRATHGATE LIBRARY

8331-104 Street,
496-1828

every TUE: PRE-SCHOOL STORYTIME

WOODCROFT LIBRARY

13420-114 Avenue,
496-1830
every WED: PRE-SCHOOL STORYTIME

CLASSICAL

ALBERTA COLLEGE CONSERVATORY OF MUSIC

Muttart Hall, 10050 Macdonald Dr,
425-7401

SAT 17: Gaylene Kong-Plano, Tanya
Fridman-Accompanist

TUE 20: Academy Program Concert

every THU: Time for Twos

every WED: Pre-School Storytime

every THU: Time for Twos

every WED: Pre-School Storytime

every THU: Time for Twos

every WED: Pre-School Storytime

every THU: Time for Twos

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every WED: Pre-School Storytime

every THU: Time for Twos

every WED: Pre-School Storytime

every THU: Time for Twos

every WED: Pre-School Storytime

Highlights

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

THU MAY 15

JERRY DOUCETTE

IN CONCERT
Sidetrack Cafe, 10333-112 Street, 421-1326
Mama let him play some rock n' roll
Time: 9:00pm
Cover charge: \$4



Jerry Doucette in concert at the Sidetrack Cafe, Thursday May 15.

SAT MAY 17

THE SAW DOCTORS

IN CONCERT
Sidetrack Cafe, 10333-112 Street, 421-1326
With Miosgna Stumps
Time: 9:00pm
Tix: \$10 in advance

SUN MAY 18

CRUA FUNDRAISER

City Media Club,
8063-101 St,
438-6418

Featuring the Kit Kat Club and Brad
Bayley
Time: 8:00pm

Tix: advance \$10, at the door \$12

MAGIC: THE GATHERING—TOURNAMENT

Mayfield Trade Centre,
16615-109 Ave,
483-3669

Magic enthusiasts can compete for prize
money and a spot at the Toronto finals
Time: must be registered by 10:30am

Registration \$35

MOLLY HATCHET

IN CONCERT

Reds, West Edmonton Mall,
481-6418

With Blackwater Jack

Time: doors 7:00pm, show 9:30pm

Tix: advance \$7, at the door \$9

SLIDE HAMPTON AND THE HUGH

FRASER TRIO IN CONCERT

Tyrellville Inn,
10355-84 Ave,
483-8418

Slide was the 1996 Canadian Trombonist
of the Year

Time: doors 7:00pm, show 8:00pm

Tix: members \$15, guests \$20

WED MAY 21

JULIO IGLESIAS

IN CONCERT
Calixto,
481-8008

Laun Lothario croons his tunes

Time: 8:00pm

Tix: \$22.50-\$60.50

THU MAY 22

THE GLEN MILLER ORCHESTRA

IN CONCERT

Shaw Conference Centre,
9797 Jasper Ave,
451-8000

Proceeds benefit the Muscular Dystrophy
Association

Time: doors 7:30pm, dinner 9:30pm,
dancing 8:00pm

Tix: \$75

Puss n' Boots

A Fundraising Event for the S.P.C.A.



Monday May 26

REBAR 10551 - 82 Ave.

Doors at 8 pm • Fashion Show at 9 pm
featuring GRAVITY POPE & PROPAGANDA

Draws, Door Prizes and Silent Auction • Music by The Velvet Olives

Tickets \$15 Advance / \$20 Door • Advance ticket available at: Propaganda • Gravity Pope • Rebar

10551-82 Ave. • 10551-82 Ave. • 10551-82 Ave.

10551-82 Ave. • 10551-82 Ave. • 10551-82 Ave.

10551-82 Ave. • 10551-82 Ave. • 10551-82 Ave.



CLASSIFIEDS

DEADLINE FOR CLASSIFIED ADVERTISING - 3:00 PM - MONDAY BEFORE PUBLICATION

Empire Building,
307, 10080 Jasper Avenue, T5J 1V9
Ph: 426-1996 Fax: 426-2889

FREE • FREE • FREE • FREE • FREE ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words **FREE**, providing the ad is non-profit.

Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone.

Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication.

Placement will depend upon available space.

ACTORS WANTED

Actors wanted for Fringe comedy. For information or audition, call 438-0746.

ARTISTS TO ARTISTS

ROUND HILL INN
Bands, comedians, hospitals, magicians, and other specialty entertainer reg. to work for the door. Call Mike 572-8061

Organization needs volunteer photographer artist with own Beta Cam S.T. or 3 chip high eight camera. Call Sisko 439-4047

CWA is looking for artistic donations for our 1st Annual Silent Art Auction. Tax receipts available. Deadline July 19, 1997. Contact 424-0287 for more info

Attention filmmakers, musical recording artists, writers, producers, AV Tech wishes to connect with you about your project. Call 922-5036

FAÇES & FIGURES aims to showcase original works by contemporary Alberta artists working in figurative representation. The exhibition will open in early September at ART IS VITAL Gallery in Calgary and culminate with a public reception during Artwalk '97 where an independent jury will award prizes. Deadline for applications May 15. Contact ART IS VITAL Gallery at 110 - 8th Ave S.W. Calgary (403) 262-1358

One female singer / actor (25-45) wanted for Fringe musical. Final auditions within one week. For more info call 438-0746

Talented and dedicated 23yr old actress seeks role in meaningful Fringe (or other) productions to devote my time and energy to. Call Angela 434-9387

Join other artists working on site at THE ARTISTS MARKETPLACE in Westmount Mall. Inquire directly

THEATRE THEATRE is seeking volunteers for Stage Managers, and Directors for the Carnival of Shneking Youth. (Ages 14-25) Call Kari 499-1271

ARTIST STUDIOS

Studio space available. Reasonable rates contact harcourt house gallery 3rd fl, 10215-112 St. Phone 426-4180

Latitude 53 Society of Artists in the Great West Saddlery Bldg. Edmt. Studios available. Reasonable rates. Printmaking facilities at SNAP for tenants. Leave message: Ph (403)423-5353 or Fax (403) 424-9117

Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities 10137-104 St., Info ph. 423-1492 (SNAP)

ARTIST WORKSHOPS

Learn how to write a great song. Songwriting at the Kananaskis Ranch. Instruction from Rick Beresford (George Jones, Everly Bros.) and John Capek (Rod Stewart, Amanda Marshall). May 23-25. Call 433-2050 CR0313

MUSICIANS AVAILABLE

Guitarist seeks others who value spirit over fancy technique. I like one chord rock, Ornette Coleman, Shaggs. Call Andrew 438-7907

Violinist with 15 years experience is looking to join hard working, driven band. Style ranges from classical to contemporary to old time & Celtic fiddle to hard rock & grunge. Also available for studio work. 436-7615.

Vocalist/ Lyricist with power available for band. Have some original songs. Influences from folk to country rock to heavy rock. Steve 464-9068.

Kramer needs band to work with. Have lead and backup vocal experience. Call 896-2319 (not long distance).

Harmonica player looking for backup work (Country & Western). Call Mike 455-8648.

Drummer with roots seeks others into stufflike: early rock 'n' roll, rockabilly, '60s, instrumental and surf, trad blues & swing. 454-3582.

MUSICIAN SERVICES

ENTERTAINMENT LAWYER

ARTISTS REPRESENTATION
John K MacDonald 437-4822

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Singer Wanted: Heavy Metal Band Original Project. Influences: Old Metallica, Slayer, Testament, Pantera. Must be committed. Call Chrs 433-8992

Musicians needed for new band starting up. All musicians needed. Only serious replies. Tara 425-0759

Songwriters with radio airplay friendly pop rock tunes seek a serious established band or a young serious and experienced male or female vocalist for recording project. Call Richard at 963-2614 after 6pm

Creative drummer wanted. Must be able to play more than just a beat. All styles of mzk. Jack 444-4831

Use your talents to help CWA raise funds by busking throughout the summer. Call 424-0287 for more details

Drummer & Keyboardist seeks guitar and bass player. Vocals a must. "A" circuit covers only. Contact Hank 469-1421

Bass player needed for all original band. Call Sean or Dave at 471-5621

P.N.O.Y. vocalist wanted for southside-based original and cover band. Into Yano, The Teeth, Wolfgang. Call Rowell 436-9837

Creative Guitarist, 20s. Looking for others to start original band. Blues, Funk, Alternative & Classic rock. Light & heavy, plus more. Call William 421-0668.

Vocalist wanted for serious original band. Big power required. Pro only. Rock, funk, alternative. 468-1686.

Mole City. Trumpet player wanted for original Jazz influenced quintet. Charles 431-1203 or John 461-1645

Lead singer / lead guitarist required for original / cover band. Ph. 499-4933 & leave a message.

REAL is currently auditioning BASS PLAYERS and DRUMMERS, for support of completed CD (rock). Paid shows, long term potential. Need realistic, driven players. Contact Jason 435-8698 ASAP.

Base player wanted. Call Dave or Brad at 466-6212.

Musicians / Poets needed for outside summer busking project. Only for fun. Call Switzer 473-0610

Professional Vocalists over 20 wanted for an all female multicultural vocal recording project / group. Influences: Spice Girls, Bjork, Tori Amos. For info call 437-0502

Progressive rock group requires vocalist / lyricist to complete original recording and live project. Call Paul at 439-8941. Leave message.

MUSICIANS WANTED

The Big Hempfest in September is soliciting for bands. Want to play? Demo tape required. Call Amanda at 910-9388.

Singer Wanted, heavy influences. Experience and gear wanted. Call 474-6515

Christian drummer wanted for August project. Call 481-8416

Lead singer / lead guitarist required for original cover band. Serious inquiries only. Ph. 498-4933 and leave a message.

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AUDITIONS

Theatre Network is holding auditions for non-equity actors on May 8 and 10 for its upcoming Synchrude Festival of the Next Generation. Please bring a prepared monologue of your choice two to five minutes in length. To book your audition time contact Diane at 453-2440.

Auditions for Dirty Work at the Crossroads will be held May 11 and 12 at 7PM at the Walderdale Playhouse. There are also a number of other jobs available (make-up, costumes, etc.). For info call Lisa Newman 488-8363.

Actors / Singers! Now is your chance. "Celebrations Dinner Theatre" is now holding auditions. Phone 448-9399 to book a time.

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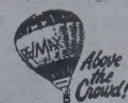
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na/0515

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The CANADIAN DIABETES ASSOCIATION is looking for volunteers to be Raffle Ticket Sellers at Special events and malls throughout Edmonton. You can help! For more information. Call 423-1232.

na/0501

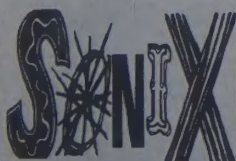
The Centre for International Alternatives is hosting the Global Visions Festival at the end of September. The themes revolve around local and global justice issues. Volunteers get free access to the festival. Call Scott Harris 439-8744.

na/0930

The Works requires energetic spirits to become part of our volunteer team for our 12th Annual Festival. We need lots of people to work as exhibit attendants, tour guides, family program assistants, exhibit preparators, etc. Call 426-2122

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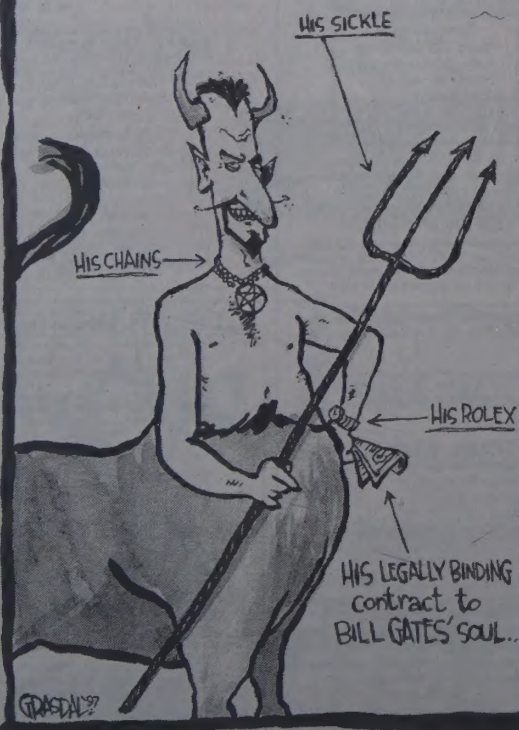
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Not Necessarily the Horoscopes

By Samson and Patrick Chui

AQUARIUS (JAN. 20-FEB. 18) This week, while waiting for a friend getting a haircut, you will discover a nefarious plot: the supermarket's food bank donations are simply being taken out and sold again. You've been donating the same package of instant noodles for the past five years.

PISCES (FEB. 19-MAR. 20) While waiting in a Chinese restaurant you will discover that there are in fact no Chinese people in the whole establishment apart from the staff. However, the restaurant will go to great lengths in creating an atmosphere reeking of the Orient—such as a big gong at the door, a giant karaoke machine and Chairman Mao as your host. When the fortune cookies have bad Chinese accents. "You big tip, you get much fortune."

ARIES (MAR. 21-APR. 19) This week you will find senior citizens organizations are supporting Safeway employees. You can just imagine the union boss shaking his head: "Oh, no—if the strike lasts any longer, most of their supporters will be dead."

TAURUS (APR. 20-MAY 20) This week you will read in the newspaper that Pamela Anderson is Canada's most widely recognized celebrity (What? More popular than Shirley Mowat?). To celebrate this, CBC will air a TV series about her. It will be called *Canada's Most Famous Canadian*, subtitled "Ivan'ho."

GEMINI (MAY 21-JUNE 20) This week you will see somebody buy a scuba watch. How many people actually need scuba watches? The closest they come to being under-

water is dropping their watches in toilets. Oh, better watch out for those submarines.

CANCER (JUNE 21-JULY 22) This week you will read an ad for a cigarette firm's new filter which enhances "full flavor, reduced irritation." To really get rid of smoking irritation, non-smokers could just punch smokers in the head.

LEO (JULY 23-AUG. 22) You will call into a new celebrity physics line. You will receive a long recording saying *3crCk*Whrs=1trn(An)Us*. So it wasn't a typo. It really is a telephone physics line. Which would explain why Steven Hawking is the celebrity sponsor.

VIRGO (AUG. 23-SEPT. 22) This week you will see Pat Boone's new album containing crappy covers of heavy metal standards. Considering the alienation of both the heavy metal and Christian communities and, you will come to one conclusion: Pat Boone is whoring himself to support his crack habit.

LIBRA (SEPT. 21-OCT. 22) You will dive into a pool of cold water. After SHRINKing, you will WRAP yourself in towel. Isn't it amazing what FUN can be had in the pool?

SCORPIO (OCT. 23-NOV. 21) This week you will cough up a hairball and demand that your partner shave him/herself.

SAGITTARIUS (NOV. 22-DEC. 21) This week you will find out that fingerprint actually works as a cheap lubricant. Pedophiles aren't really immoral—it's just a crime of convenience.

CAPRICORN (DEC. 22-JAN. 19) You grow up, get a job, get married, have kids, get old and die (a lot to do in a week. Are you Jack?).

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Della Martin - 20, university student, allergic to singles bars, and 100% genuine Telepersonals user.

THEY SAID

"Anyone who doesn't believe how we met can take a hike."

Della: OK. We're having fun doing these advertisements for Telepersonals - but we've had a helluva lot more fun dating, hiking, camping, and sharing a good part of our lives together. It's a fun, safe way to meet people.

Matthew: Were we a little embarrassed to tell people we met on the system? At first, yes. Now, who cares? It works because you can choose from so many people and screen out those who you just wouldn't click with. Hey - we'd walk a mile to tell you that. Just try it!

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- Free to call* now - 24 hours a day
- Free to browse 1,000's of ads and record your own
- Call and connect with others on-line now
- Absolutely free for women

IMC does not pre-screen its callers and assumes no liability when meeting with someone through its service. Be 18 years of age or older only. *Free to call. Long distance charges may apply outside the Edmonton area.

REAL LIFE Telepersonals®

PRESENTS: "THIS WEEK'S TOP ADS"

Women seeking Men

Are you submissive? Do you enjoy blindfolds & bondage? If you answered yes, there's a possibility that you're what I'm looking for. I'm a single, full-figured, early 40's, aggressive female who's seeking a boy 40's. If you're interested, please box me. Box 8023.

My name is Pat. I'm in my 40's, 5'3" tall, 110 lbs. with shoulder length, black hair & brown eyes. I enjoy boating, dancing, long walks in the rain & I keep myself physically fit. People tell that I'm really spunky & spontaneous. I'm looking for a very good friend. If a romance develops, I'll be very happy. If not, I've still got some very good friends. If you're interested, please box me. Box 8623.

Are you searching for a soulmate & someone you can share your thoughts with? I'm 32 yrs. old, 5'6" tall, delightfully full-figured with long blonde hair & green eyes. Men love me & women hate me. You figure it out. I'm classy, a bit flashy, fun, clean & I'm looking for a tall, muscular man who's clean-cut, employed & real. I love good conversation, the outdoors, travel & can enjoy partying with great company. I'm looking for a man with great company. If you're interested, please box me. Box 5346.

Im 5'3" tall, with short reddish auburn hair. I enjoy horseback riding, playing pool, dancing & meeting all different kinds of people. I'm very sociable. If you're interested, & you would like to know more, box me. Box 6965.

Im a young at heart, older lady who really never grew up. I'm 5'3" tall, with black hair & dark brown eyes. I guess you could say that I'm not hard to look at. I like dressing kind of wild, but I'm also very fashionable. Although life hasn't dealt me the greatest hand, I still enjoy it to the fullest. I love the outdoors, camping, fishing, travel & dancing. I'm a non-smoker & social drinker. I have a great sense of humour & I love to laugh. I enjoy most everything in life. If you're interested, box me back & we could talk more. Box 2436.

This is Marie. I'm 32 yrs. old, with a Latin background. I'm 5'3" tall, 125 lbs. with long, wavy, dirty blonde hair & brown eyes. I'm emotionally & financially stable & looking for someone who's the same & is someone who knows where he's going & what he wants out of life. I don't like heart games & would really like to meet someone living in reality & not in a dream world. If you're interested, please box me. Box 1986.

Im 38 yrs. old, 5'2" tall, 105 lbs., very petite with brunette hair. I'm divorced & have two sons who are pretty independent & well-adjusted. I take really good care of myself & stay in shape with horseback riding. Horses are my passion. I have a nice smile & I like to use it. I'm friendly, easygoing & I think I'm a really good listener. I'm independent & although I'm not at all mechanically inclined, I'm not entirely helpless. I have a variety of hobbies, some of which are horses, of course, rodeo, dancing, dining out & anything outdoors. If you're interested, please get back to me. Box 5581.

My name is Carrie. I'm 26 yrs. old, 5'4" tall, with short brown hair & grey eyes that change colour. I'm the single mother of one daughter. I'm not looking for a father for her. I'm looking for someone for friendship, conversation, going out for coffee & getting to know each other & seeing what happens. If you're interested, please box me back. Box 7499.

Im a 27 yr. old, single, white female with blonde hair & green eyes. I'm attractive & of average to medium build. I enjoy playing volleyball, camping, fishing, & anything to do with the outdoors. I also enjoy playing cards & family & friends. I'm looking for someone with good morals & someone who stands up on their own two feet. You would need to be attractive & know how to have a good time. I'm a smoker & casual drinker. If you're interested, please get back to me. Box 7265.

Im 5'3" tall, 150 lbs. with dirty blonde hair & hazel eyes. I'm told that I'm attractive. I have a variety of interests, hockey games, football games, dancing, all types of music, classic rock & a bit of country. If you would like to know more about me, leave a message in Box 2492.

Im an 18 yr. old, 5'8" tall, 130 lb. single, white female. I'm not into a long term relationship right now, but maybe in the future. Dating is fine for right now. I enjoy hockey & baseball, playing pool & going out & having a good time. I'm not into dating games. Someone usually gets hurt in the end. I'm just here to have fun. If you're interested in someone who's humorous & has a great personality. If you're interested, get back to me. Box 9092.

Im hoping to meet a 34-39 yr. old, single, white male who's over 5'7" tall, attractive & confident, but not arrogant. He would value family & friends. He must like children & enjoy spending time with them. He must have a great sense of humour, a positive attitude & be considerate, down-to-earth, & emotionally & financially stable. I'm a 25" tall, 35 yr. old, attractive, divorced, single mother with a great smile. I keep very busy with my four children & a full-time, professional career. I'm a summer person who enjoys the outdoors. If you're interested, please get back to me. Box 3074.

My name is Marie. I'm 5'2" tall with shoulder length, light brown hair & brown eyes. I enjoy swimming, playing pool & long walks in the moonlight. I also enjoy skiing with a group of friends. If you're interested, & you would like to know more, box me back. Box 8147.

Have you got what it takes to satisfy an insatiable woman? I'm 28 yrs. old with brown hair & blue eyes. I'm looking for someone who enjoys living on the edge & is not afraid to walk on the wild side when it comes to all aspects of life, including sex. If you think you have what it takes & you'd like to know more, why don't you box me back. You never know what might be in store. Box 7203.

Im a 20 yr. old, 5'7" tall, 120 lb. single, white female with dirty blonde hair & green eyes. I'm looking for friendship & dating, someone to talk to & have fun with. Its not just talk on the phone, I really do want to get out there & do things. I'm tired of sitting around the house. I had a crappy relationship & I want something better. If you're the man that I might be looking for, just box me. Box 7043.

Im 20 yrs. old, with short, reddish brown hair & beautiful blue eyes. I'm the single mother of two girls, 3 months old & 3 yrs. old. I'm looking for 23-29 yr. old man who has a good head on his shoulders & is someone who knows where he's going & what he wants out of life. He would be emotionally & financially stable & have a full-time job. Like me, he would be very attractive. I like a man who's well-built, stocky, tall & around 5'9" tall is fine. If you're interested, please box me back. Box 4482.

Men seeking Women

My name is Dave. I'm a very attractive, 24 yr. old, black male with a light complexion. Some people think I resemble Malcolm from the Young and the Restless. I guess you'll find out. I'm 5'11" tall, 170 lbs., physically fit & I work out a lot. I love basketball, soccer, boxing & stuff like that. I also like to listen to R&B & music. I'm looking for someone who shares some of my interests. You have to be very smart, slim & attractive. You won't be disappointed. Box 7378.

Im a 25 yr. old, single male who's 5'4" tall, 175 lbs. with dirty blond hair & blue eyes. I have a moustache & a goatee. I'm honest, outgoing, ambitious & have many interests. I'm looking for a single woman who's a bit on the taller side & on the slim side. She should have goals & direction in her life. I like living a little on the edge & as should you. If you're interested, get back to me. Box 1860.

Im slim, attractive, honest, sincere, sexy, well-spoken & take care of yourself. Like playing pool & listening to music & getting an opportunity to learn more about each other. If that's you, I want to meet you. I'm 6'2" tall, 200 lbs., in very good shape. I'm a black male who likes holding hands & spending quality time with that special someone. I'm seeking a slim, attractive, honest, sincere lady. If that's you, get back to me. Box 2163.

Im a 24 yr. old, white male with short, dark hair & hazel eyes. I'm considered very attractive. I'm looking for an adventurous woman with an attractive female. I'm new here in Edmonton & I'm looking for someone to have some fun with & just have a good time. Get back to me, Box 1964.

I want to take a minute or two to introduce myself. I'm 25 yrs. old & a not very good rapper. I'm down-to-earth, 5'8" tall, 140 lbs. with brown hair & brown eyes. I enjoy sports, but then again what kind of guy doesn't, & any outdoor stuff like camping. I'm looking for friends right now, but if things go further, then that's fine too. If you're interested, box me back. My name is Chris. Box 5338.

Im a 6'2" tall, 195 lb. male who's in very good shape. I'm considered tall, dark & handsome. I'm also professionally employed. I'm looking for someone to spend quality time with I don't want to change anything. I just want a discreet situation. Get back to me. Box 2251.

I you're 22-30 yrs. old, consider yourself attractive, fit, active, fit, independent & intelligent, read on. My name is Mark. I'm 6' tall, 200 lbs. with long light brown hair & blue/green eyes. I have a zest for life. I love animals, children & ladies that don't play head games. I've never been married & have no children. I love sports, bungee jumping, extreme skiing & much more. If you're interested, get back to me. Box 4021.

Im 5'9" tall, a smoker & non-drinker. I'm honest, clean, physically fit, emotionally & financially stable, black hair, brown eyes & considered sexy. I love lots of sex. Get back to me. Box 8149.

Im seeking a friendship which will last a lifetime. I'm looking for someone to share my intimate thoughts with, my feelings, my worries, my joys. I'm 31 yrs. old, a single male, 5'10" tall, in good shape, incredible green eyes & a goatee & glasses. Did I say short hair yet, well if I did, I do have short hair. I enjoy hanging around the fire pit, going to the blues jam, just the basics. I'm a pretty basic guy. I'm employed & own my own house. That's all I can think of right now. Box 2146.

Im a 25 yr. old, single male who's 5'4" tall, 175 lbs. with dirty blond hair & blue eyes. I have a moustache & a goatee. I'm honest, outgoing, ambitious & have many interests. I'm looking for a single woman who's a bit on the taller side & on the slim side. She should have goals & direction in her life. I like living a little on the edge & as should you. If you're interested, get back to me. Box 1860.

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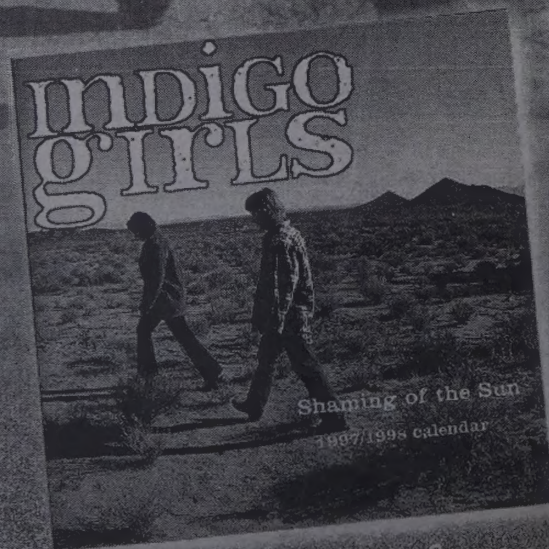


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